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(Wilbur F. Storey, Statement of the aims of the Chicago Times 1861)

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PHOTO BY CHARLY FRANKLIN

PG&E attorney Clark:
"A feasibility study isn't the answer to anything."

PG&E RALLIES THE TROOPS TO FIGHT MUNICIPALIZATION

*But Supervisors Silver and Britt
stick up for the board's right
to hear the public-power side
and force a continuation of the hearing*



Guardian editor Brugmann:
"It's a revenue-enhancement
and rate-reduction study."

BY MICHAEL E. MILLER

The supervisors' chambers were overflowing with PG&E stockholders who turned out for the Governmental Services Committee's Feb. 15 hearing on Sup. Carol Ruth Silver's resolution to end the PG&E/Raker Act scandal and municipalize PG&E's electrical facilities in San Francisco.

Sup. Lee Dolson, the committee chairman who nearly blitzed out the resolution's proponents altogether by scheduling the hearing for that day, after Silver's office had been telling supporters that the hearing would be held March 13, absented himself following

a city attorney's opinion that Dolson's 400 shares of PG&E stock presented a conflict of interest.

So Quentin Kopp, the committee's vice-chairman, took over as chairman for a day. Kopp announced that he wanted the committee to act on the resolution that day, that he didn't want to "bottle it up in committee." Over the course of the hearing, his generally hostile treatment of the resolution's proponents and friendly demeanor toward the pro-PG&E forces suggested that those in favor of the measure would not even have an adequate chance to present their case. But at the end of the afternoon, Kopp grudgingly agreed to continue the matter until the committee's

next meeting on March 13. It appeared that the PG&E/Dolson strategy to dispense with the issue through a "quickie" hearing had backfired.

Throughout most of the four-hour-long hearing, the PG&E stockholders lined up at the microphone to blast Silver's resolution: "PG&E gives the best service for the money," "Who's going to pay for it besides the taxpayers?" "Let us rest in peace knowing that there will be lights when we flip the switch and heat when we turn on the furnace."

Even the San Francisco Progress, hardly a voice of radical analysis, got the point of what was happening and headlined its Feb. 18 report on the hearing: "PG&E stockholders

protest." The Progress pointed out that "supporters of the proposal failed to show up in force because they had been advised the hearing would be held March 13," but added that "PG&E received notification in time to send letters to its stockholders." (The Examiner/Chronicle continued its traditional protect-PG&E-on-all-fronts policy and didn't see fit to mention the hearing.)

The Progress reported further, "Bay Guardian publisher Bruce Brugmann, long-time advocate of public power, claimed the meeting date switch was set up by stockholder Dolson. He said it was an example of the kind of collusion between City Hall and private power interests which enabled PG&E to get control of Hetch Hetchy power delivery in the first place."

Batting cleanup for PG&E was attorney Richard Clark, the company's assistant general counsel, who said "a feasibility study isn't the answer to anything" and that the supervisors should instead use "common

sense" to see that buying out PG&E would be a bad idea. Clark essentially retailed the PG&E scare arguments that we enumerated two weeks ago ("Smearing public power," Guardian 2/7/79), charging that the costs of municipalization would be enormous but never mentioning the possibility of enormous benefits to the city. Referring to the last time the board considered the municipalization question, in 1974, Clark concluded triumphantly, "The case against takeover, which was compelling in 1974, is overwhelming today."

But the 1979 hearing was markedly different from the 1974 proceeding, when a two-man supervisors' committee (Ron Pelosi and John Barbagelata) held eight hours of phony "hearings" with nary a piece of draft legislation before them, after which the full board managed to duck the issue without calling for a vote. This time around, Sup. Silver was on hand to defend her resolution, and she directed several pointed

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THE STATE TURNS UP TWO MORE PEOPLES TEMPLE MEMBERS WHO WORKED ON FREITAS'S VOTER FRAUD PROBE

Investigators in the state attorney general's office believe that two previously unidentified volunteers who helped Timothy Stoen in his 1976 voter fraud probe were members of Peoples Temple, the Guardian has learned. The two volunteers were Barbara Hower and Carolyn Looman, who both subsequently died in Guyana.

At Stoen's direction, according to record keepers at the registrar's office, Hower and Looman sorted applications for absentee ballots that were received by the registrar's office in advance of the November and December 1975 elections. These records are among those now missing from the registrar's files.

Other Peoples Temple mem-

bers known to have participated in the voter fraud probe, besides Hower and Looman, are Stoen himself, who at the time was Jim Jones's chief legal adviser, and Stoen's wife Grace, who was then a key Temple business aide.

Several workers contacted by the Guardian at the registrar's office recalled Hower and Looman but said they didn't know the two were Temple members until the attorney general's investigators told them.

The attorney general's office is investigating whether Stoen may have used his position as head of District Attorney Joe Freitas's voter fraud unit to steer the investigation away from Peoples Temple. The state investigators are now seeking to determine whether Hower or Looman may have played a role in any coverup of Peoples Temple voter fraud.

Anyone with access to the absentee applications could have helped cover up fraudulent voting, according to registrar personnel interviewed

by the Guardian. It could have been done by removing applications from persons who had registered illegally, thus leaving no record of who had applied for a ballot.

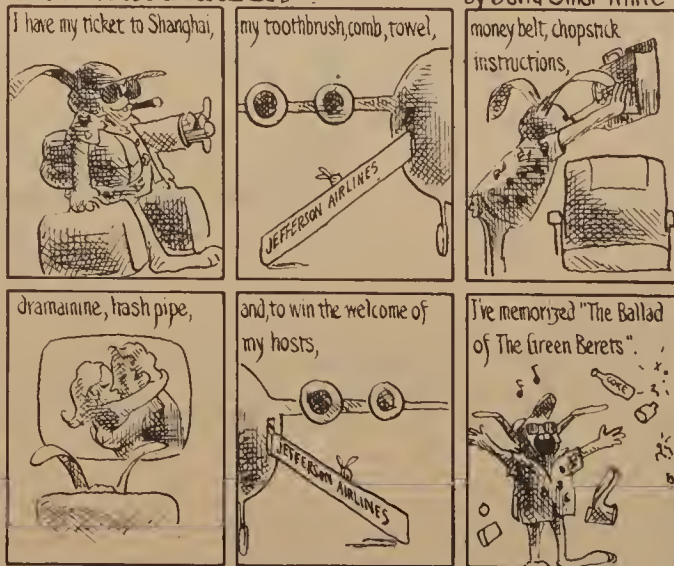
The only way the registrar could check to determine whether anyone who had applied for an absentee ballot had actually voted would be through voting rosters, which show who has voted in a given election, precinct by precinct. In the case of the November/December 1975 elections, however, these rosters are also missing from the files.

In any event, the new information casts further doubt on DA Joe Freitas's internal investigations of Stoen's handling of the voter-fraud probe. Freitas maintained in a Dec. 19 letter to then Attorney General Evelle Younger that the investigation had produced no evidence that Stoen's investigation was "somehow improperly conducted or even mishandled by Mr. Stoen."

—David Johnston

THE WHITE RABBIT

by David Omar White



A NOVEL ARGUMENT FOR BUILDING MORE HIGHRISES

Developer Robert Cahill has come up with a highly novel argument against the Nob Hill Neighbors' height-limit plan for their neighborhood (see "The Battle to Save Nob Hill," *Guardian* 2/8/79). Cahill, you'll recall, is the builder who wants to put up a 160-foot high-rise in an area where only 80-

foot buildings would be allowed under Nob Hill Neighbors' plan, now pending before the City Planning Commission.

In a Feb. 5 letter to the commission, Cahill argued that height limits, which are universally regarded as tools to preserve scenic views, actually achieve the opposite effect. As Cahill explained it, "There would be fewer apartments with a view in an 80-foot building than in a 160-foot building."

On these grounds, which one planning official told the *Guardian* "looked a little skim-

py", Cahill has asked the commission to conduct further environmental reviews of the Nob Hill height-limit plan. The planning department's Office of Environmental Review has already issued a preliminary finding that the plan will have no adverse environmental effects, but the commission has scheduled a hearing on Cahill's objections for Feb. 22 (Room 282, City Hall, 2 p.m.). The hearing has the effect of delaying the commission's decision on the height-limit plan itself.

—David Johnston

The continuing saga of Cal's battered professor

THE CHRONICLE DISCOVERS THE BRADFIELD CASE

Five months after the *Guardian* first reported it, the San Francisco Chronicle discovered the Robert Bradfield case. Dr. Bradfield, a widely known nutritionist, has been contesting his dismissal from UC's Agricultural Extension Service (AES),

saying he was illegally discharged after he protested widespread racial discrimination in AES.

Bradfield has also charged UC administrators with deliberately lying to and deceiving the regents about his case. On Saturday, Feb. 17, the *Chronicle* ran a five-paragraph Associated Press story that said the regents had decided they hadn't been misled by the administration.

The AP story went on to say that UC president David Saxon was setting up a special commit-

THE BIGGEST GARBAGE BOONDOGGLE OF THEM ALL?

BY DAVID JOHNSTON

For 48 years, the Sunset Scavenger Corporation and Golden Gate Disposal Company have enjoyed a legal monopoly on the collection and disposal of San Francisco's refuse. Now, to culminate their nearly half-century as recipients of one of City Hall's juiciest giveaway deals, the two scavenger companies are proposing their biggest and possibly most ill-advised scheme yet: they want to build a huge \$94 million electricity-generating trash burner right across the Bayshore Freeway from another classic city boondoggle, Candlestick Park. Projected start-up date for the incinerator: July 1, 1983.

The scavengers have been working on the incinerator project since 1974, when they entered into an agreement with the city to undertake planning

studies for a "waste-disposal/energy-recovery project." But most people are unaware of the scavengers' plans, because there has not yet been a single public hearing on the proposal.

John Barry, a director of Richmond Environmental Action (REA), a local ecology and recycling group that is critical of the scavengers' plans, told the *Guardian*, "It's been a long time since the scavengers started to do something on this, but there's been zero public input. We don't know what agreements have been reached between the city and the scavengers. We don't know what decisions have been made. We're totally in the dark."

The only indication of the scavengers' progress on the incinerator project so far has come in a report they released last fall, innocuously titled "Conceptual Design Study, San Francisco Resource Conversion Center."

This study is now under consideration by Chief Administrative Officer Roger Boas, who under the city charter is the official charged with overseeing the Department of Public Works, which nominally supervises the activity of the scavengers.

The study, paid for and conducted by the scavengers, concluded that the incinerator was not only feasible, but was the only solution to the city's long-term refuse-disposal needs.

But there are several problems with the plan that the city ought to consider carefully before moving another inch toward authorizing the plant:

1. The scavengers may not need a trash burner now. The proposed incinerator would take in 2,000 tons of refuse daily, five days a week, all year long. The system would sort out some recyclables such as ferrous metals and would shred paper

and other combustible material into what's called "RDF" or Refuse Derived Fuel. The RDF would be burned in a "water-wall" incinerator, which heats water to steam and then uses the steam to generate electricity, which would be sold to PG&E.

The scavengers now dispose of the city's refuse at a landfill site in Mountain View. The study suggests that planning for the plant must go forward immediately because the Mountain View site will be completely filled by 1983, leaving the scavengers without any feasible alternative but to burn the trash.

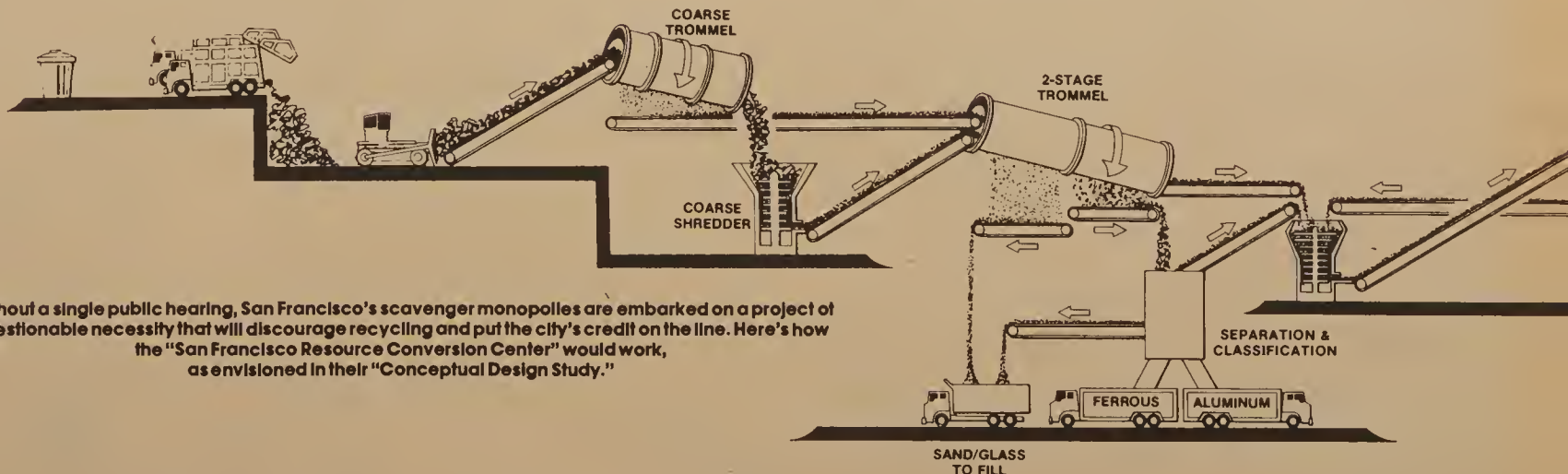
REA's Barry dismissed the idea that the scavengers had no alternatives. He maintained that the scavengers could immediately begin compacting and baling the refuse they now collect, which he said would reduce its bulk by two-thirds, thus extending the life of the Mountain View site. Moreover, he argued that other landfill sites were available, for example at Ox Mountain in San Mateo County. Barry said, "If we go ahead now, we're going to lock ourselves in and close off all other options for 40 years or as long as it takes to pay for the plant."

2. The incinerator will discourage recycling of materials like paper and packaging ma-

terials. Big incinerator plants require a continuous supply of trash to produce the fuel to generate electricity, which helps pay the high cost of the system. To make certain that a continuous supply is available, it is almost certain that recycling would be discouraged. The scavengers' study acknowledges this point. It states, "In general if a resource energy recovery facility is placed in operation, it is highly desirable that source separation [recycling] and volunteer collections of these materials be avoided."

REA, commenting on this problem in a recent newsletter, said, "This perpetuates the throwaway, planned obsolescence ethic and the continued use and discard of virgin materials which contributes so heavily to our energy and resource problems." More: REA points out that half the city's waste paper is recyclable, and that recycling saves much more energy than burning it.

3. The incinerator may prove too costly. The scavengers' study estimates the trash burner will cost \$94 million and claims that, with revenues from ratepayers and electricity sales, "no public funds—city, state or federal—will be required for design construction or operation of the proposed facility." But REA argues that the scaven-



Without a single public hearing, San Francisco's scavenger monopolies are embarked on a project of questionable necessity that will discourage recycling and put the city's credit on the line. Here's how the "San Francisco Resource Conversion Center" would work, as envisioned in their "Conceptual Design Study."

tee to investigate the discrimination charges. What the story did not tell the Chronicle's readers was that since Bradfield made his original allegations, four minority AES employees have filed formal charges of discrimination with the Department of Agriculture, and that there have been seven complaints of employment discrimination filed against AES with the federal Equal Employment Opportunity Commission.

Bradfield has sought reinstatement to the tenured post from which he was fired with-

out a hearing, allegedly for not doing the job to which he was assigned, but thus far he has not been successful. While UC has deemed his services unnecessary, and while no one else in AES has picked up his work on the nutritional needs of minority children, his expertise is in demand in Europe. He is scheduled to chair a session of the International Conference on Dermatology in Hamburg, Germany, in March, and to lecture at Oxford, Cambridge and Heidelberg universities.

—Art Goldberg

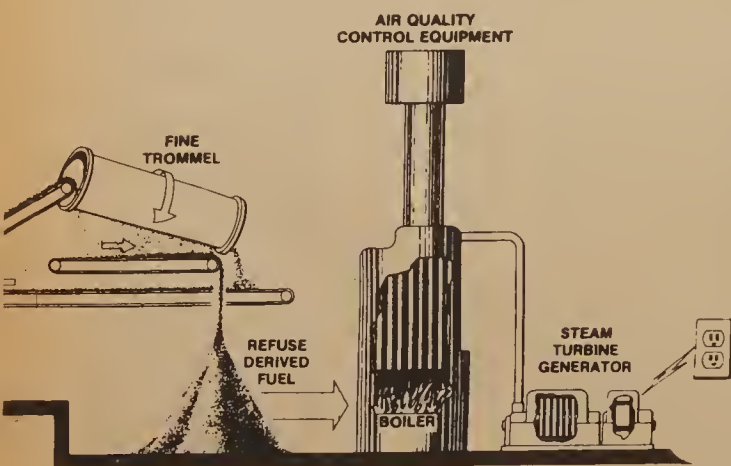
gers do not have the financial resources to float a \$94 million bond issue to finance the plant without a commitment from the city. This point was confirmed by Leo Jed, the special projects coordinator for the CAO's office, who is in charge of the project on a day-to-day basis for the city. Jed told the Guardian, "It's doubtful the scavengers could finance this by themselves." What this probably means is that the city will have to pledge its credit to guarantee the bonds. Should the city put up its credit for a massive project of questionable current necessity and one that represents a policy that discourages recycling?

4. The incinerator may have serious technical problems. Barry asserted that plants like the one proposed by the scavengers are not technically foolproof. He said the fuel tends to be corrosive and that existing plants have had problems maintaining a constant supply of uniformly combustible fuel. Moreover, the plant would almost certainly emit pollutants into the air, in an area that already is so polluted that the state Air Quality Control Board permits no additional emissions unless specific offsetting reductions can be guaranteed. "The problems range from minor to overwhelming," Jed

said. The scavengers' study glosses over all potential mechanical problems and simply claims the plant will incorporate "state of the art" pollution-control equipment.

P.S.: The CAO's office is currently deciding how to proceed on the scavengers' proposal, according to Jed. He said that in the next "two or three months," the CAO's office will devise a process for review and public input into the proposal and will retain consultants to further evaluate both the feasibility of and need for the plant. He maintained that the city was not committed to scavengers' proposal.

If that's true, then the CAO's office has backpedaled considerably since 1974, when the CAO and Department of Public Works, along with the scavengers and PG&E, signed an agreement to conduct studies on the plant. Then CAO Thomas Mellon wrote glowingly to the scavengers about the project in an April 1, 1974, letter: "I am sure that this project will move ahead because of the great spirit of mutual cooperation that exists between the parties involved." Too bad Mellon neglected to include as "parties involved" the ordinary citizens of the city who would ultimately be affected by and forced to pay for the incinerator.



THE WOLFE'S LAIR

BY BURTON H. WOLFE

During the past few months you may have read in the local fishwraps that the big oil companies are closing down gas stations because the operators renting them from the companies are "incompetent." This is just one more example to add to a hundred volumes full of lies fed to the public by Big Business through its print handmaidens such as the Chronicle and Examiner.

The foldup of gas stations is a 20-year-old story that the press, at least around the Bay Area, has never bothered to investigate. I headlined it on the February 1962 cover of my magazine, *The Californian*: "How Major Oil Companies Fix Prices and Coerce Gas Station Operators." Inside I explained how the big oil companies forced station operators to sell gasoline at dictated prices and to offer only their brands of tires, batteries and accessories; and when federal regulators cracked down, the oil companies shortcircuited new rules by ruthless stormtrooper-like tactics. Operators were told, for example, that if they did not set fuel pump prices at company-ordered levels, and sell a given brand of products exclusively, they would be charged 6% extra on all customer-charged purchases.

Here is one example of testimony I published from statements before the California Assembly's Manufacturing, Oil and Mining Industry Committee. This is from Union Oil gas station dealer C. M. Stalker: "Service station dealers are at the mercy of oil companies' methods used to control margins of profit and to maintain fixed wholesale, fictitious prices so their own market is not destroyed. Oil companies have consistently raised rents to dealers to where it is becoming unbearable. They [company executives] have tank truck drivers check the retail price on the gasoline pumps at each Union Oil station and deduct the amount of commission due to dealers before delivering gasoline into the storage tank..."

"It is a well-known fact that gasoline identical to that sold by a brand service station dealer is available at lower prices on the open market. This, of course, is another method used by oil

companies to control prices since they can open or shut the back door any time they so desire. We [dealers who rent from the companies] have never understood the reasoning behind this complete disregard for an oil company's branded dealer. My own oil company consistently sells gasoline out the back door at prices lower than they will sell to me and creates competition that I am supposed to meet even when I pay more to get the same gasoline."



The California Assembly never saw fit to do much about such testimony, echoed by many station operators, and now we are seeing the results 15 years after *The Californian* alone reported all this. The big oil companies have used their tactics not to provide lower prices for the public once the renting dealers are forced to fold up, but rather to raise prices out of sight and cut down on service. The rented stations almost all provide full service: lubrications, oil changes, auto repairs. In their place the big oil companies are establishing, and spread more widely apart at that, stations where only gas is pumped and limited products are sold; there is no service or the stations are labeled "mini-service." These are stations owned directly by the companies; there is no independent operator renting and running them and dealing with longtime customers on a personal basis.

I asked one station operator how he sees the picture — I won't name him because of possible company retaliation — and this is his reply: "The big companies like Shell, Standard, Gulf and Union want to get rid of all independent operators and full-service stations. They want stations they control completely, and more and more they will try to make these self-service stations. This way they won't have to fight operators any more on what brands of tires, batteries and accessories they sell and the price of their gasoline at the pump. They'll make whatever profit they want on their gas and oil, and without having to provide attendants to

give you any kind of service. There will be no such thing as window washes or filling tires with air. All that is gradually being eliminated. You'll drive miles down a freeway before you find a station selling the brand of gas you use, and there won't be any service. If you're on the road and need something like a new fan belt, you'll be in a helluva fix."

• Examiner publisher Reg Murphy (formerly of Atlanta, Jawjuh) for his New Year's greeting to Bay Area readers, a photo of the new highrise monsters blackening downtown with Gothic print floating above them — "And God saw every thing that he had made, and behold, it was good. Genesis, 1, 31." Now we know that God, to Murphy, is not an old white, bearded Colonel Sanders type in white suit, but rather a shorthaired business exec popping highrise buildings into the clouds. If that New Year's greeting from Murphy represents Georgia-style taste, it's not the Peach State, it's a lemon.

• Another Georgia lemon, Ruth Carter Stapleton, for showing her pretty-photograph face at the scene of Patty Hearst's release from prison, milking the occasion for all the publicity it was worth, and then shunning a 45-minute drive to Vacaville for a visit with her imprisoned nephew, William Carter Spann. During his three years in prison, he has never been visited by his relatives, despite what Herb Caen says. Caen reported that "Aunt May" tried to visit Willie when he was at Soledad but turned around and went home when informed she would have to undergo a skin search first. (That's the procedure wherein the guards make you strip off all your clothes and they look into your ears and mouth, under your armpits, up your anus and under your balls or into your vagina — or whatever you have — in search of contraband. I went through it.) I don't know whose Aunt May she is, but she isn't Willie's because he has no aunt by that name. He has an aunt named Ruth Carter Stapleton, and she was not required to undergo a skin search to visit him. She told people who asked her that she "didn't have time" because of her "busy schedule." If that's your born-again Christian, I'll take entombed-again Satanists.

• Buckalew House in the Golden Gateway Center, latest of the proposition 13 double-crossers. A few months ago management announced with glow of halos a rent rebate because of lowered property taxes, then hit tenants last month with a raise in rentals that amounts to more than \$300 per unit annually.

THE CIA IN ANGOLA

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appointing. All the woman could find out was that the ambassador was an alcoholic, had an advanced case of halitosis and was impotent. "Furthermore," Stockwell added, "he knew she was connected with the CIA all the time."

Despite protestations to the contrary, the CIA does maintain "bases" in the U.S. Stockwell's last assignment before he left the agency, he said, was to recruit foreign students in the U.S. and try to turn them into agents against their own countries. The CIA does this on about 100 campuses, mainly those with large concentrations of foreign students. He cited Berkeley as one of these campuses, although he worked out of Dallas and recruited in schools in the South.

The contacts are made through professors or students who function as CIA "spotters". The prospective agents are then put through what he described as a "basic Dale Carnegie process" of "spotting, assessment, recruitment and training." When they return home to their own countries, however, they are usually of little value to the local CIA case officer, since the countries know that the CIA recruits their students and the students are completely out of touch with the political situation in their countries.

Stockwell calls the CIA covert operations "the dregs" and said the American people would end them if they knew the truth about them. He cited an operation in Iraq several years ago

during which the CIA fomented an uprising by Kurd tribesmen against the Iraqi government, so the Shah of Iran could achieve some political advantage. When the Shah got what he wanted, the CIA abandoned the Kurds, and thousands of them were slaughtered.

Stockwell said he was not surprised by the failure of U.S. intelligence in Iran. "After all," Stockwell pointed out, "the CIA failed to predict the coup in Portugal several years ago, it was stunned when it found out that India had produced its own atom bomb, and it badly miscalculated during the 1973 Middle East war because it

relied solely on Israeli intelligence sources, which turned out to be lying."

He also cited the CIA's lack of advance knowledge about the 1968 Tet offensive in Vietnam and said the agency had "lost track of the entire Soviet Army" in Czechoslovakia later that same year. "The days of human intelligence agents are coming to an end," Stockwell observed. "Spies are too unreliable. They can be bought, bribed and turned into double agents." He maintained that the most reliable intelligence information now comes from the electronic devices and satellites run by the National Security Agen-

cy, and from diplomats.

Despite intensive efforts, he noted, the U.S. has never been able to penetrate the Chinese, North Korean or North Vietnamese governments, and has had only three agents in Moscow. He deplored the assassinations, "destabilizations" and other activities the CIA has been involved in, and he said the U.S. has been responsible for "more terrorist activity in the past 30 years" than any other country in the world.

Still, CIA officials are not particularly "evil" people, he pointed out. They don't sit around mindlessly trying to "zap" particular countries or

individuals. But once they get involved in an operation, they are able to rationalize away just about any type of activity and can convince themselves that what they are doing is necessary to save the U.S. from external threats. "They really see themselves as the last line of defense against the Communist juggernaut. This allows them to rationalize most of their actions."

Like several other recent defectors from the CIA, Stockwell has written a book. It's called *In Search of Enemies*. He now favors disbanding the CIA, calling it a "secret police force" that operates outside of constitutional limits.

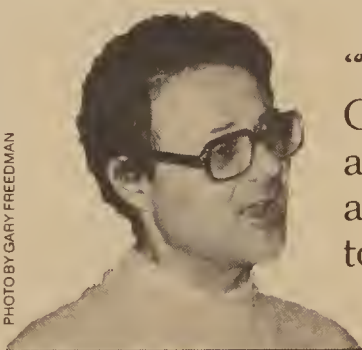


PHOTO BY GARY FREEDMAN

Morton Halperin got a \$1 judgment against Nixon.

Morton Halperin, the former deputy assistant Secretary of Defense who sued Richard Nixon, Henry Kissinger, John Mitchell and H.R. Haldeman for illegally tapping his phone several years ago, says the CIA's recruitment of foreign students on U.S. campuses is a "threat to academic freedom" and a "violation of the U.S. Constitution."

Speaking at UC Berkeley on Feb. 15 along with John Stock-

"The U.S. Constitution and academic freedom are no barriers to the CIA."

well, former chief of the CIA's Angola Task Force, Halperin said the universities and even the U.S. Senate appear to be incapable of stopping the CIA's illegal activities. He described a serious effort by Harvard University to get the agency to comply with guidelines it drew up, mainly for the protection of its students.

Harvard wanted all professors who were CIA contacts to

register as such at the university placement office. It also wanted those professors to agree not to turn the names of any students, foreign or American, over to the CIA. The CIA, while refusing to "confirm or deny" it had such faculty contacts, nevertheless indicated it would not be bound by the guidelines.

Harvard then asked the CIA to at least refrain from contacting faculty, Halperin said. The CIA responded that it had a "constitutional right" to approach faculty members. The president of Harvard has called the situation "outrageous."

The CIA continues to recruit foreign students and contact faculty members on U.S. campuses. "The U.S. Constitution and academic freedom are no barriers to the CIA," Halperin said. "They feel that they can do anything they want to in the U.S. if it relates to their work overseas. The only deterrent is

their fear of exposure or embarrassment."

The former Defense Department official said former University of California administrator L.C. Bolton wrote a long report on "manipulating faculty members" several years ago, and that CIA Director Stansfield Turner is currently using this report when meeting with college presidents. Bolton wrote the report while employed by UC, Halperin said, but did so on a short leave of absence, ostensibly to go on military reserve duty. Bolton has since retired.

Halperin told the Guardian that he won his suit against Nixon, Mitchell and Haldeman in U.S. District Court but was awarded only \$1 in damages. The court held that Kissinger was not liable. Halperin is appealing the decision to a federal appellate court in Washington, DC.

—Art Goldberg

POLITICAL ALERTS

BY SUSAN FERRELL

San Francisco Tomorrow holds a general meeting to discuss progress on its anti-high-rise initiative campaign. Two factions within the movement have proposed vastly different initiative measures—one dealing only with height and bulk limitations, and one that includes social concerns such as jobs, housing, Muni and energy efficiency. If the differences haven't been ironed out by the date of the meeting, the group will discuss both proposals and attempt to reach a compromise position. The group will decide on a course of action at this meeting. Wed., Feb. 28, 8 p.m., Noe Valley Ministry, 1021 Sanchez (near 23rd).

MEETING

Muni Master Plan. The Sunset Parkside Action Team holds a public

meeting to discuss the impact of the new Muni Master Plan on the Sunset district, Tues., Feb. 27, 7:30 p.m., Abraham Lincoln High School, 2162 24th Ave., SF.

WORKSHOPS, LECTURES AND FORUMS

Television. Todd Gitlin, Daniel Ben-Horin and Bob Dunn examine how TV works, criticize the traditional attacks on TV, look at the possibilities for leftists to become involved in the medium and relate television to other cultural forms. Fri., Feb. 23, East Bay Cultural School, 6025 Shattuck, Oakl., 8 p.m., childcare, \$1 donation, 652-1756.

The struggle for a democratic state. James O'Connor, author of *The Fiscal Crisis of the State*, discusses crisis tendencies in the late capitalist state—constant state intervention that takes on an increasingly bureaucratic administrative form. Within this context, he reexamines the meaning of political struggle in Marxist theory. Fri., Feb. 23, San Francisco Socialist School, 510 Valencia, SF, 8 p.m., childcare, \$2 donation, 431-0079.

A night of solidarity with Sudiata Acoli and the Black Liberation Army, with speaker Joseph Waller, chairman of the African People's Socialist Party, and a film in commemoration of Malcolm X, Fri., Feb. 23, Marcus Book Store, 540 McAllister, SF, 7:30 p.m., \$2.

"Whatever happened to Karen Silk-

wood...and why?" The first in a series of forums presented by the Women's Building of the Bay Area, Fri., Feb. 23, Dove Hall—The Women's Building, 3543 18th St. (near Valencia), 7:30 to 9 p.m., \$1 donation. Call 863-5255 by Feb. 22 for childcare.

"China Leaps into the Future: A Closer Look at Modernization." A talk by British economist Roland Berger, who has visited China more than 30 times in the last 25 years. Co-sponsored by the United Nations Association and the U.S.-China Peoples Friendship Association, Sat., Feb. 24, World Affairs Center, 312 Sutter, SF, 8 p.m., \$2, 863-0537.

ARTS AND ENTERTAINMENT

Radio station KRE in Berkeley, a community radio station with a format emphasizing public affairs, jazz, jazz fusion, salsa, reggae, rhythm and blues, women's and local music, was recently sold, and the new owners are planning to change to an all-disco format. The KRE Listeners Guild is fighting to keep the station the way it is. Call Laraine at 654-2981 or Vicki at 548-7531 for more information.

"The Battle of Algiers" is screened by the October 30th Committee in solidarity with Puerto Rico, Fri., Feb. 23, St. John's Church, 22nd and Capp, SF, 7:30 p.m., 552-3983.

"Breaking with Old Ideas" is a film made in China under the leadership of Chiang Ching and now banned under the regime of Teng Hsiao-Ping. The 1976 film is about the struggle to estab-

lish the Sungshan Communist Labor College during the 'Great Leap Forward' in 1958. Sponsored by the Revolutionary Communist Party, who support Chiang Ching and the "Gang of Four." Fri., Feb. 23, Martin Luther King Jr. High School, 1781 Rose, Berk., 7:30 p.m., \$3.50.

Moyatai, another Chinese film, this one banned during the Cultural Revolution and now being rereleased by the Chinese government. A drama intended to promote the struggle against superstition and other remnants of feudalism. Sat. and Sun., Feb. 24 and 25, Pacific Film Archive, 2625 Durant, Berk., 2 p.m., \$1.50, 642-1412.

Commonarts presents a program on the changing role of blacks on stage, including slides and a Black Renaissance Talent Show. Sun., Feb. 25, La Pena, 3105 Shattuck, Berk. 8:30 p.m., \$2, 849-2568.

"Song of the Canary" tells the story of industrial illness in America through the personal stories of chemical workers in California and textile workers in Carolina. With filmmaker Josh Hanig in person. Sponsored by the Union for Radical Political Economics. Mon., Feb. 26, Barbary Coast, SF State, 19th Ave. and Holloway, 2 p.m., free.

"Dying for Work," a look at U.S. working conditions, occupational illnesses and the workers' struggle for job safety and health, continues with "Two Sides of the Story," a slide presentation prepared by industry (Johns Manville, the largest U.S. asbestos

producer) is contrasted to one prepared by labor (Oil, Chemical and Atomic Workers Union). Speakers from the union will be present. Thurs., March 1, UCSF, Cole Hall, 513 Parnassus, SF, 7:30 p.m., 666-2019.

CONFERENCE

"Voices and Visions," a feminist media conference for Bay Area women, focuses on the media's relationship to feminism, with a series of panels and workshops as well as films, videotapes and audiotapes by and about women. Sponsored by the Women's Communication Coalition/Feminists in Film and Electronic Media. Fri.-Sun., Feb. 23-25, Student Union, SF State, 19th Ave. and Holloway, free, 221-3333, ext. 153.

CELEBRATION

Friends Outside, an organization that helps the families of prison inmates, holds its 10th anniversary celebration and annual dinner meeting, featuring guest speaker Sup. Carol Ruth Silver and the new "Friends Outside" theme song by Earl Blue and the Project 20 Band. Tues., Feb. 27, Lakeside Presbyterian Church, 19th Ave. and Eucalyptus, \$6, reservations required by Feb. 23, 863-5100. ■

Submit items for the political events listing by Friday for publication the following Wednesday. The listing runs from the following Friday through Thursday.

BY PAUL KRASSNER

In the movies, when somebody cuts a telephone wire, it's done very quickly so they can make a fast getaway. I cut mine slowly, however, in order to savor the implications. I was trying to give up for a few months some of my addictions—to dope, sex, meat, ice cream and the telephone. Fortunately, the last call I received was from Abbie Hoffman.

"You wanna buy me coffee?" is all he said, but I recognized his giggle.

"I'll meet you at City Lights in half an hour."

This would be our second reunion in the five years Abbie has been underground rather than face 15 years to life for a cocaine bust. The first time was on the streets of Washington, D.C., at the inauguration of Jimmy Carter. If only Abbie had dealt directly to the White House, he might not be in such trouble.

His wife, Angel, was with him. They are each other's psychic anchor.

"Our relationship is completely nonsexist," he explained. "She's my bodyguard, and I do the cooking."

They spend more time together than any couple I know. But there is one problem.

"She wants to have a kid."

"Oh, yeah? You gonna have one?"

"Don't you remember? I had a vasectomy."

Indeed, a film—*Vas!*—had been made of the operation.

"Well," I offered, "if you



ABBIE HOFFMAN DROPS IN ON PAUL KRASSNER

need a donor . . . after all, what are friends for?"

Our bond was originally cemented during an LSD trip in 1967. I had lost my two closest friends: my marriage had broken up, and then Lenny Bruce O.D.'d on morphine and the law.

"You're the first one," I had told Abbie, "who's made me laugh since Lenny died."

"Really? He was my god."

A few years later, in fact, Abbie dedicated his book *Woodstock Nation* to Lenny Bruce.

Now we were wandering around North Beach, with Abbie doing a Harpo Marx parody of a tourist responding

to the Broadway barkers. He was not exactly keeping a low profile.

We found a restaurant. My meal included meat and ice cream, since I had already used the phone.

Abbie was frustrated about that film *The Big Fix*, in which a character obviously based on him sells out and works for an advertising agency. In real life, Abbie is an organizer in the anti-nuke movement. One newspaper had in the same issue an item about Abbie and also one about his anti-nuke counterpart. It was a great private joke.

An even greater private joke is the unexpected fact that he

has come to prefer his new identity.

"Angel is in love with Clark Kent, not Superman," he said. "Abbie Hoffman becomes like a third person in bed with us."

Then why does he want to emerge, perhaps even this year? "I don't like being chased."

We went to my house and smoked a couple of joints, inasmuch as I had already broken my other disciplines. I gave him a Jack Anderson column from the *Chronicle* which infuriated him. Anderson claimed they had met, but Abbie said that was untrue. He was quoting Abbie out of context from an unpublished interview he'd done with a reporter for *Parade* magazine.

I reminded him of a conversation we once had about not being bothered by distorted media coverage, but this was different. Abbie figures that the judge will make his decision not on the basis of compassion but rather public relations.

"We'll have to find out," he said to Angel, "if Anderson's column runs in New York."

Naturally we talked about Jonestown. I was able to report that the syndrome of blind obedience runs the gamut from a Weather Underground member to Baba Ram Dass, both of whom admit that they would have drunk the Kool-Aid if their respective gurus had so instructed.

Abbie was pleased that I had wished him a happy birthday the night I appeared on the *Tomorrow* show. Tom Snyder asked if I could connect them for an interview, but just like an overground author, Abbie wants to wait till his autobiography is published.

Abbie Hoffman now calls himself a commie, whereas I am still an anarchist. I don't even follow my own rules, although my one consistent discipline is remaining guiltless. Ram Dass has warned me that spiritual pride can be quite subtle, but I don't even feel guilty about that.

Abbie couldn't understand how I could give up sex, even temporarily, and asked: "Does that include jerking off?"

It does, but that evening, after they left, I masturbated to the sweet image of Angel. After all, what are friends for? ■

ASK DR. SCHOENFELD

BY EUGENE SCHOENFELD, M.D.

Dear Dr. Schoenfeld: What about alcohol? What does alcohol do to you? People are so concerned about drugs, but they seem to constantly overlook this one. I always drink white wine, under the assumption that I'm not doing too much damage to myself, but I still manage to make myself feel pretty terrible.

How much is too much? How can one avoid a hangover? How can one limit his or her drinking?

Big party next week! Please answer soon.

ANSWER: Depending upon how it's used, alcohol can produce beneficial relaxation,

mind-distorting intoxication or crippling chronic disease. Most people who enjoy the effects of alcohol learn how to control their intake. All too often they learn the hard way about hangovers, gastritis and other physical effects of acute alcoholism. The behavioral effects of acute alcoholism include links to half the nation's homicides and fatal auto accidents.

In small doses, alcohol may relax certain inhibitions, accounting for its worldwide popularity in courting and mating rites. Larger amounts, though, frequently cause temporary sexual impotence. Recent studies of pregnant women indicate that an average intake of more than two drinks a day may damage the developing fetus.

Look at the skin of someone

you know is a heavy long-term drinker. Chances are you'll see blotchy red areas and perhaps even a bulbous nose. What you can't see are the internal changes produced by chronic alcoholism—liver damage, bleeding varicose veins of the esophagus and deterioration of brain cells.

You shouldn't have to experience more than one hangover to realize your body is giving you a clear, if most unpleasant, warning about excessive alcohol consumption.

★ ★ ★

Dear Dr. Schoenfeld:

We are trying to find the source of the quotation "The patient discovers his own cure." So far all leads have proven negative. Is this a quotation you have ever come across? Some of our staff persons have vague memories of seeing it framed in doctor's offices.

I appreciate any help you can offer.

Sincerely,
Glenda Hooper, Director
Bay Area Reference Center
San Francisco

ANSWER: I've heard many variations on "Listen to the patient" or "The patient will tell you the diagnosis," which is good advice for doctors. But I'm not familiar with the quotation you mention, though it also seems true. Perhaps some reader can provide the information you request.

★ ★ ★

Dear Dr. Schoenfeld:

I would really be interested in knowing if research has been done on the effects of LSD, hallucinogenic mushrooms and even marijuana on babies whose mothers ingested them during or immediately prior to pregnancy. And what were the results of these investigations?

ANSWER: Several years ago, an obstetrician reported that LSD use during pregnancy resulted in increased fetal damage, but his findings were disputed. Laboratory studies in rats indicate that marijuana may harm the unborn when used by pregnant mothers. No studies have been made of the effects of hallucinogenic mushrooms on the developing fetus.

Although no single case of birth defects has ever been definitely linked to the use of marijuana, LSD, or other hallucinogens, pregnant women or those attempting to conceive children should avoid the use of these and all other drugs if possible. Some investigators believe we are not seeing birth defects simply because these pregnancies may end in early miscarriages.

★ ★ ★

HUSTLER GOES HARDCORE

Hustler magazine, organ of Larry Flynt, will go hardcore with the June issue, which features a male with an erect penis. Skin magazines like *Playgirl*, *Penthouse* and *Hustler* have previously displayed male nudes, but this will be the first time a nationally distributed magazine has shown a male in a state of full sexual excitement.

Dr. Schoenfeld welcomes your letters, but can answer questions only within this column. Write to him at the Bay Guardian, 2700 19th St., San Francisco 94110. ■

In case you haven't heard, China suddenly isn't closed any more. After 30 years of xenophobia, the bamboo curtain has been flung open to tourists. Shanghai's waterfront will soon be as familiar to world travelers as the Cote d'Azur is today; Peking will replace Tokyo as the tourist hub of the Orient; those who once declared Katmandu the last word in exotic locations will flock to Hang Chow.

Actually, that's an optimistic scenario. Though indeed 1978 was the first year, officially, for outright tourism (as opposed to special-interest visits), China is several years from developing the quantity of facilities necessary to support Westerners in their accustomed style. For that reason, it's still virgin land for those who have been able to get in—and a mind-popping experience at that.

Twelve thousand of the one million Americans who tried to get in last year were admitted, our hosts told us—few enough that even a block from the tourist-laden Peking Hotel a Westerner can feel as conspicuous as the piece of pork in a can of beans. (Thousands of people who are fascinated by these unusual foreigners are staring, sometimes smiling, at every turn.) But the late string is out, and if you really want to go, you can do it through a regular travel agency. My advice is to snatch China up as soon as you can. The country is changing, and some important things may disappear. Right now I can say that I've done a lot of traveling, and China tops everything else.

China is still skittish about admitting journalists, so I managed to hook up with the third Kansas Farmers' Tour to the People's Republic. That group was readily approved, since its tireless leader, a farmer-activist who is also chaplain to a small Catholic college, came to be highly regarded by the Chinese on his earlier visits. The name was a bit of a misnomer—only a minority of us were true farmers; but we were all interested in a rurally oriented tour, which seemed to be enough for our hosts. So off we went, an untidy gaggle of 24—educators, pensioners, a physician, businesspersons and farmers—interested for one reason or another in the PRC.

China has several solid reasons for wanting to increase tourism. Primary among them is the need for foreign exchange. The country is seeking quick technological modernization, and the Western equipment sought is expensive and must be paid for in hard money, which the yuan isn't.

Two shortcomings, however, have forced China to limit tourists so far. First, there hasn't been enough hotel rooms to handle large crowds. They are working on that problem now by building new hotels and additions to old ones all over the country. In all our travels, the only 24-hour-a-day construction project I saw was a hotel addition in Shanghai.

The second, longer-range problem is a crucial lack of guides who speak such tourist languages as Japanese, English and French. It's not so much

that China wants to keep guests under surveillance, as it is that the non-Chinese-speaking visitor simply can't do very much without help. Foreign Friends (as tourists are tagged) who can neither read nor speak the language (and there are many local dialects) can get hopelessly lost a block from the hotel. There are no city maps, recognizable street signs or English-speaking natives to help them.

Our group often encountered language problems even in tourist territory, as when we ate without our guides in the hotel dining rooms. The waiters and waitresses could usually speak at most a dozen words of English. In Soochow, for example, when I asked for more tea, the waiter immediately removed the butter plate from the table.

Transportation within China has improved greatly within the last few years. Rail lines now connect all the provinces, even lofty Tibet, and Boeing 707s purchased in the wake of Nixon's 1972 visit are replacing the aging Russian turboprops on domestic air routes.

Still, China is not a luxury vacation. There is virtually no air conditioning in a country that has summers which seem as hot as those of the Mojave Desert—with a lot of humidity. There is plenty of beer and soda pop, but it is often served warm. The lavish meals fed to travelers are extremely heavy, loaded with greasy meat dishes.

As the travel boom heats up, at least two American airlines are seeking permission to fly to various Chinese cities, and the foreign lines already there want to increase their traffic. One can't help but wonder, however, just how well the Chinese will handle the influx. A mechanical problem delayed our flight from Peking to Nanking for several hours, and our hosts were thrown into a panic. Simply changing the time and place of supper for a group of 24 was a difficult job for this nation so unaccustomed to outsiders. Cruise ships are now stopping at Shanghai, and that city of 11 million seems hard pressed to deal with the extra visitors, even though they don't need housing.

Whatever problems tourists will encounter, the difficulties pale before the magnificence of China. The scenery, be it rice paddies, lakes or mountains, is compelling. The people are marvelously friendly in their eagerness to see these strangers with whom they cannot speak. The country oozes with human energy as it strives to increase agricultural production and erect thousands of new buildings everywhere.

If you can, go. Before the memory of the Revolution disappears entirely.

A CONVERSATION WITH OUR GUIDE/INTERPRETER AS WE CLIMBED THE STEPS TO SUN YAT-SEN'S TOMB IN NANKING

Your reporter: Do you have to be fairly careful about what you say to avoid getting in trouble for having a wrong opinion?

Mr. Chin: We have freedom of speech. I can say anything I like.

Your reporter: Could you give a



A guide to tourism's WELCOME

public speech praising Lin Piao? (Lin is a top seapegoat.)

Mr. Chin: But he's a bandit, a thug.

Your reporter: Okay, but could you praise him?

Mr. Chin: Who would want to praise a thug?

Your reporter: The issue is freedom of speech.

Mr. Chin: The real issue is Lin Piao. Who would praise a traitor?

BELONGING

By all accounts there is little crime in China. We could leave our belongings, including cameras, just about wherever we liked and know that they would be there when we returned. We locked doors only in the hotels, and then only because there were foreigners there. To be sure, there are Chinese criminals, courts and prisons. But the crime rate is low, mainly because of a persistent social morality and a system of social relationships in which everyone belongs.

Everyone belongs—that system was striking to us Americans who are accustomed to living in isolation within the cities, on our little islands bristling with defenses against the hostile streets. Eighty-five percent of the Chinese live outside the big cities, mainly on communal farms; even though the communes may be large, with up to 100,000 members, each individual is a member of a brigade and a work team, units in which individuals are well-known to their peers. In the cities there are similar systems of relationships based on neighborhood and place of employment. No one is ever alone or uncared for. If you develop personal problems, others quickly know of it and try to help to

straighten things out. If the government or the Party does something you don't like or understand, someone will quickly help you to see the wisdom in it all.

This cozy embrace certainly works against deviant behavior. But should you persist and do something clearly out of line—even exhibit a bad attitude—then you need to be "criticized" so that you can recognize your errors and reform your actions. Criticism is intense stuff. It consists of having your closest peers and friends, your working compatriots and neighbors, give you an exacting account, on several separate occasions, of the reasons why your behavior is improper. If you committed a theft, these associates would not denounce you so much as tell you—in considerable ideological detail—why acts like that are counterrevolutionary and unacceptable. If you have engaged in self-centered behavior, these friends would vigorously remind you that any loyal Chinese serves the masses first.

You can call it lack of freedom if you like, but are we better off because we are "free" to be raped or mugged in the streets?

CHINA: HOME OF THE PROTESTANT ETHIC

It is a cardinal principle that everyone works in China. Though the value of mental labor and artistic labor is recognized, manual work is enshrined as an estimable goal and the duty of every Chinese. Students will "go down to the countryside" at harvest season and "learn from the peasants" while contributing their labor to the collective welfare. Officials are expected to spend some time doing



newest frontier

TO CHINA!



plain labor.

The universal work ethic is inculcated from infancy. In Shanghai we visited a school in which the kindergartners seemed to be doing some kind of craft project with pieces of blue plastic. When I asked about it, I was told that they were making subassemblies for electric meters. At age 5 they were workers for an hour a day.

Factories, because they are the site of labor, are central to the lives of workers. And because industry is decentralized, workers seem to have some real say in local decisions. Working hours are reasonable (7 or 8 hours a day, 5 days a week seems about average); working conditions vary, but by and large are reasonably comfortable, even though OSHA would complain about some safety practices.

Pay is low by our standards, but it is much more equally distributed than ours. No one with whom I spoke made less than \$22 a month, and no one made more than \$49. There are no elites in terms of income; physicians make about the same pay as factory workers. The combined income for husband and wife might typically run around \$75; out of that they must pay at most \$5 for rent, a dollar or two for utilities, and similarly small amounts for other necessities. Food is the big-ticket item, though it is still cheap by our standards. Movies and other entertainments cost a few cents, as does a bus ride. Thrift is encouraged and, anyway, the ways you can spend money are limited (e.g., there are no private cars). Several people commented that they put as much as 30% of their income into the bank.

Dedicated work is rewarded. At a

pharmacy I noticed a chart on the wall which gave each worker points in each of several categories, such as attitude in serving customers, attendance at and participation in political meetings and so forth. Overachievers are sometimes given small material rewards, but in a society in which everyone belongs to groups, the best reward is support from one's peers.

Women retire at age 50 or 55, men at 60. Under normal circumstances their children should be starting their families about then, and grandparents are prime babysitters. Workers generally receive 70% of their final salary in retirement, and keep the fringe benefits of their factories, such as health care. Actually, retirement isn't compulsory, one guide told me, but was encouraged because, all the exhortations to work hard notwithstanding, China actually has a labor surplus. Only those classified as "intellectuals" (professors, physicians) work as long as they are physically able to.

I think I understand the Chinese insistence on work, but that might be one reason why I'd never be much of a success in China. My own philosophy has been to work as little as necessary for survival with moderate comfort. I would like that early retirement, though.

**A SOLILOQUY
OVERHEARD ON THE ELEVATOR
IN THE PEKING HOTEL; OR,
WATCH IT, CHINA—THESE PEOPLE
ARE COMING YOUR WAY
WITH MASS TOURISM**

"Yeah, I guess I'll get my picture taken on the fucking wall. You go to

fucking Peking, you gotta get your picture taken on the fucking wall, if you gotta be in Peking, of all the lousy fucking places. Shit, man, let's go see if at least we can get some fucking food in this town. I'm as hungry as a bitch wolf with ten pups sucking at her tits. . . ." (monologue trails off as the two Americans leave the elevator)

WOMEN IN CHINA

In theory, women and men are equal in China. In practice, the women still fulfill traditional roles — for example, women nearly always serve the tea which is presented to visitors at very conceivable opportunity. But take heart, American women — true equality is a lot closer to reality in China than it is in the United States.

Equality, in part, means that women work as hard as men, and in the same jobs, side by side in both factory and field. Women can advance in the job — when we met heads of factories they were often female. There seems to be no separate etiquette for women as there is here — for example, they join in the national pastime of spitting on the street just as vigorously as men.

Women do get consideration when they are pregnant. They are relieved of heavy duties for the duration, and get 56 days of maternity leave after delivering. But they work nearly until delivery, even though they are believed incapable of travel during pregnancy.

Women also get special consideration during menstruation, but it all seemed odd to the women in our group. On most communes women are kept out of the paddy fields during their periods. Why? "Because it isn't good for them then," explained a male commune leader. "We do it to protect the women." "That's an old, bad myth," countered an American woman. The leader just smiled at the odd Foreign Friend who would dismiss 4000 years of Chinese tradition.

An American woman asked her rural Chinese sisters if they knew that women need extra calcium when menstruating or nursing. The answer: "Well, we send our milk to the city. We give them extra sugar instead."

CONSERVATION

One of the most striking things about Chinese life is the pervasive conservation of resources of all kinds. Energy use is vastly lower than ours (and the Chinese do not seem the worse off for that); materials and supplies of all kinds are religiously recycled; repairs are made to keep things going when we would toss them into the garbage.

I noticed the commitment to repair rather than replacement most clearly when, on our second day in Peking, I spent an hour or so in the main department store downtown. Case after case of merchandise was given over to replacement parts — not only the kind you find here, but such minutiae as single transistors and other components for radios, latches for suitcases, parts for fingernail clippers and even single checkers and chesspieces.

Bottles are never thrown away. Beer, soda pop and other beverages are sold exclusively in returnable bottles, but returnability of containers also extends to foods (soy sauce, pickles), motor oil and anything else you could name. Fast food at the Forbidden City is served in the form of soup in china bowls, and eaten with metal or china spoons (no plastic or paper). Napkins aren't provided (if you aren't a careful eater, you can use your sleeve or handkerchief), so there is no litter problem. In America, waste disposal is a huge national headache. In China, the problem is attacked at the source. To tourists it comes as something of a revelation to see the manifold advantages of avoiding throwaway containers and trappings: not only do you avoid garbage dumping, but you minimize resource waste and litter (yes, the Chinese streets are as clean as everyone says).

Recycling extends even to the bathroom. There are no sewers in China. Bathwater is simply thrown into the gutter, thereby helping to maintain those spotless streets, urine and feces are collected in holding tanks at the communal latrines. Every such facility is maintained by a rural commune whose tank trucks go to town daily to remove the waste to the countryside for composting. Somehow I felt as if I were getting into the spirit of "serving the people" just by taking a shit, knowing that my offal would soon be helping to feed the masses.

Conservation of fuel is a way of life in China, and the country with four times our population lives on a tiny fraction of our coal, oil and gas. Drivers turn off their motors when they stop for a train at a crossing or even for a long red light. Energy is conserved in buildings by the simple expedient of avoiding most heating and cooling. To cool off in the summer, the Chinese go swimming or sit in the shade (a civilized approach to summer, it seems to me). Things are a little grimmer in the winter: heat is also kept at a minimum, so the Chinese keep warm mainly by wearing heavy clothes. Winter tourists report that the heat is not turned on in hotel rooms until the tour bus rolls up, so you go to bed under a pile of thick comforters while the temperature in your room is still struggling to get above freezing.

Alternative sources of energy are taken seriously in the People's Republic. Where possible, buildings are constructed to take advantage of sunlight for space heating. On one commune we visited, potted fruit and nut trees were kept from freezing in winter in a barn with a glass roof on the south; in the summer the trees were moved outside, and the intense heat in the barn was used for drying hay. All over the country, methane generators are being built. The design is the ultimate in simplicity: manure is dumped into a concrete-lined pit, and the gas formed is piped directly to kitchen stoves. After the available methane has been exhausted, the manure is taken to a composting pit whence, a few months later, it will be removed as fertilizer.

continued next page



A MONGOL EMPEROR IN A COURT OF CHINESE

continued from previous page

ENVIRONMENTAL PROTECTION

Lest my praise of energy conservation be taken to imply an adequately healthy respect for the environment, I hasten to point out that conservation is done mainly for reasons of economy. China is poor, and might well be as profligate as the U.S. if she could afford it. The country is no ecological paradise.

In China's headlong rush toward modernization and increased agricultural production, environmental protection hardly counts at all. Heavy industries aren't common, but where they exist they pour pollutants unfiltered into the atmosphere. Cars, buses and trucks have no pollution-control equipment, and there is enough traffic to create an air-quality problem in the big cities, notably Shanghai.

Perhaps the most striking pollution is that of agricultural chemicals—where we have banned such ecological horrors as DDT in America, the Chinese pour on every pound of chemicals they can produce and are constantly increasing their production of them. You can smell the poisons mile after mile while driving through the countryside. At one commune near Peking we were taken to a beautiful orchard and given a large basket of big, attractive apples. Well, blemish-free apples don't occur without control of insects, so we asked our hosts about pesticide applications. Without any notion of American misgivings about chemicalized produce they described their spraying program, which added up to heavier doses than even our chemical-crazy farmers use. "It helps to increase production" is the universal explanation. Production is a national goal; protection isn't.

MEETING THE NATIVES

Though the door has been opened, foreigners are still a rare sight to the Chinese, who have been by and large

deprived of contact with foreigners since 1949. Wherever we went, we attracted enormous attention.

During the sweltering early afternoons we were usually given a two- to three-hour siesta, during which I tried to get out on the streets alone. A block from the hotel I would usually have an entourage—mainly children following me and giggling, but also including more adults than I would have expected. When I would stop to look at a store or street vendor or monument, the crowd would grow as people seemed to materialize instantly. Not being able to talk with them was a constant source of frustration; all I could do was hand out my business cards or some of the picture postcards I had taken along. Sometimes the Chinese would let me take their pictures, but more often than not the crowd—individually the Chinese seemed pretty shy—would scatter when I removed the cover from my camera.

On a couple of rare occasions, I happened onto people who could speak a few words of English, the result of a new push in the high schools for learning Western languages. Alas, they really didn't speak enough for us to have a real conversation. But the overwhelming friendliness of the people transcended the language barrier. In Yang Chow, near Nanking, I had a few minutes to kill while waiting for the rest of the tour group to get back to the bus, so I walked over to look at a group of children playing. As it became clear that I would be there for a few minutes, someone in the observing crowd produced a small stool and motioned for me to sit down. I did, prompting another person to appear within seconds with a more comfortable chair. Soon I felt like a Mongol emperor in a court of attentive Chinese. A man in the crowd was wearing an enameled pin with a picture of a rocket; as I leaned over toward him to look at it more closely, he took it off, pinned it onto

me, and disappeared into the crowd.

The popular interest in Americans has been whetted, of course, by the relatively new idea that Americans are friends of China. The big enemy today is Russia, and any enemy of the USSR is a friend to China. The acceptance of Americans seems to be entirely uncritical. The Chinese even speak in glowing terms of Richard Nixon. (I asked Mr. Chin if he realized that Nixon built his early reputation as a China-hating anti-Communist. He replied that he knew that, but in China one's past was forgiven if one repented and thereafter behaved properly, which in Nixon's case meant opening the door to China.)

THINGS I NEVER SAW IN CHINA

Freeways
Paper towels
Dogs—or fecal evidence of them—in cities
Wealthy people
Poor people
Starving people
Fat people
Cash registers
Empty, vandalized buildings

RELIGION IN ATHEISTIC CHINA

The big news for religion buffs is that it's legal again in China. During the Cultural Revolution a decade ago, many of the young ideological purists strove to wipe out the last vestiges of all religions, even to the point of destroying priceless art treasures. In Nanking, we were shown the 600-year-old "Beamless Hall" (so called because it is built entirely of brick, without wooden supports), and I asked why there were blank stone slabs set into the walls. Our guide replied that until the Cultural Revolution, Buddhas had sat in front of the slabs, but that they had been smashed by the zealots.

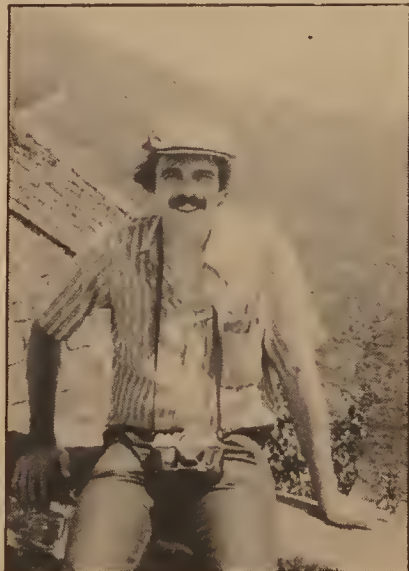
But other religious artifacts were spared. In Soochow we visited a Buddhist temple, complete with

hundreds of Buddhas and Bodhisattvas of gilded camphorwood. It's a museum now, but since the coming to power of Chairman Hua, it has been reopened to religious use. Worshippers simply pay the 3¢ admission fee, then go in and burn their incense in front of the appropriate statue.

Christianity and Islam are still practiced. We were told that St. Mary's Cathedral in Peking has been reopened for services. I went down to check it out, but couldn't get in on a weekday. The Muslims are found mainly in the desolate western parts of China, and by all accounts they never gave up their religious practices altogether, even in the stormy days of the Red Guards.

That is not to say that religion is in favor today. Our guide, Miss Kung, explained to me that it is mainly practiced by a few old people who have not had the benefit of a revolutionary education, and that loyal youth always try to talk them out of it. "We're all materialists and not religious," she insisted.

Actually, in my estimation China has as real a religion today as she has ever had. Mao is the divinity, and no matter what your political coloration, you act in his name on the basis of those of his teachings which suit your purpose. (Chinese of different political persuasions act just like Christians who enshrine those parts of the Bible that support their own point of view.) This religion has an ethics much like that of other religions: service to others, the denial of self and obedience to authority are central precepts. There are religious professionals, the ubiquitous cadres whose life work is to inculcate orthodoxy. And there are ceremonies. Marriages and funerals, for example, are still ritual occasions rich with Chinese traditions, though otherworldly language has been replaced by contemporary political rhetoric.



The author on the Wall.



Chinese checkers in Yang Chow. "Sometimes the Chinese would let me take their pictures, but more often than not they would scatter when I removed the cover from my camera."



The Stone Buddha in Hsumi Mountain, Kuyuan County, is 65 feet high.

INTO THE MODERN AGE

CHINESE SEX LIFE

Communists the world over are rather Victorian in their sexual morality, and the Chinese present no exception. Nonmarital sex is a strict taboo, and even married couples are discreet in public. It was startling, my first night in Shanghai, to see several couples actually walking down the streets holding hands. (But of course we all know how sinful big cities are, and Shanghai is the biggest in China.) Never once did I see a romantic kiss.

THE STANDARD TOURIST ATTRACTIONS

My main interests in China were social, cultural and political, but the officials of Luxingshe (the Chinese travel bureau) see to it that all guests visit the important attractions. Thus we got to see the biggies in every city—Sun Yat-sen's tomb in Nanking, the Garden of the Humble Administrator (a lavish public garden) in Soochow, the Forbidden City and Summer Palace in Peking. The sights are breathtaking, often loaded with the best of the art treasures that were left behind after the Nationalists took the most important pieces with them to Formosa.

The biggest attraction of them all is, of course, the Great Wall, to which every tourist is shuttled and which had the only honest-to-God parking lot full of cars and buses I saw in China. A couple of hours from Peking, it really defies description or comprehension. The various segments, all built over the centuries by painstaking hand labor would, if connected, reach from Boston to San Diego.

That's all I could think about while strolling the length of the segment open to the public—the incredible amount of work involved in laying those millions (billions?) of cut stones on steep mountainsides. What vanity those emperors must have had—after all, the Wall was more a pretentious

show of imperial wealth, with each emperor trying to outdo his predecessors, than a military necessity. No wonder there is such contempt for the old dynasties which built their incredible monuments with the sweat and blood of millions—while the masses starved.

CONCLUDING UNSCIENTIFIC POSTSCRIPT

China is hurtling headlong into the 20th century, and as we left the country I couldn't help but feel a bit sad that the Chinese seem to have bought our values too completely. They are aggressively seeking to industrialize the country, to modernize agriculture by using chemicals and machines, to raise the standard of living, to become a world power rather than a developing country.

The problem is that they can't, in my estimation, do all of that without undermining the vitality of spirit which has made such a resounding success of revolutionary China. There seems to be little realization of what really constitutes national strength. The Chinese don't quite seem to sense the value of living arrangements not designed around the private automobile, the advantages of traditional organic farming over mass chemiculture, the freedom of living without the incredible junk of American consumer culture, the basic value of doing some things by hand instead of using machines for every conceivable purpose.

China seems to have fallen into the common third-world intellectual trap of believing that everything the developed nations do is to be emulated. In the next half-century China may become fatter than she has ever been in her long history. The question is this: can the country get fat without becoming decadent? No country ever has yet.

Go soon if you ever want to see revolutionary China. You won't regret it. □



PHOTO COURTESY OF CHINA BOOKS AND PERIODICALS

HOW TO GET THERE

The time to start planning your 1980 China trip is now

BY VALERIE MINDEL

"Perseverance furthers. Not eating at home brings good fortune. It furthers one to cross the great waters."
— *The I Ching*

Perseverance is helpful if you're contemplating a trip to the People's Republic of China in 1979. This great land, so long off limits to American travelers, has opened up its doors to visitors, but getting there is still far from easy. The difficulty seems to lie in the sheer numbers of people now seeking to make the journey.

"It's so popular we have approximately four tours a month," said one Pan Am spokesperson we talked to. "When our tours for 1979 opened up last September, they were booked from March to June in one day. By December, February-through-December 1979 was booked. Now all our tours are closed." Ina Mae Sutton, group sales coordinator at Canadian Pacific's Burlingame office, reports virtually the same situation: "1979 is all booked. People interested in traveling to China in 1980 should negotiate for space through their travel agent."

The big problem is that the Chinese don't have the hotel rooms or other

facilities necessary to accommodate great numbers of tourists. Consequently, the Chinese government keeps tight control over the number of visas it issues and the number of tours it admits. They require all tourists to be part of an organized tour under the supervision of the China International Travel Service (this in addition to whatever tour leader your particular tour provides).

Each year tour operators such as Pan Am, Canadian Pacific and the U.S.-China People's Friendship Association are allotted a specific number of visa slots. Beyond that, no more tours can be scheduled. But even though the picture is bleak, we discovered that you can get to China if you have perseverance, cash in hand and a flexible schedule as to when you can go. (Bear in mind that China is subject to the same sort of climatic variations as the US—if you're in Peking in the winter expect cold weather.)

Even if you're unable to find the appropriate tour for 1979, now is the time to start laying plans for 1980. Below we've listed some people to contact who currently operate tours. You can also consult the travel agent of your choice who can help you get an overview of the situation.

continued next page



Jade-carving factory in Nanking. Factories are central to the lives of workers, and, because industry is decentralized, workers seem to have some real say in local decisions.

PHOTO BY TIM MILLER



HOW TO BE PREPARED BEFORE YOU GO

continued from previous page

DO YOUR ARMCHAIR TRAVELING FIRST

Since 1960, China Books & Periodicals (2929 24th St., SF 94110, 282-2994) has been a resource place for people wanting material on or from the People's Republic of China. Their extensive catalogue includes everything from books on all phases of political, social and cultural life in China today, as well as on China's 5,000-year history, to travelogues, maps, pamphlets, Chinese magazines in English, literature, dictionaries, cards, papercuts, posters and records. With the increasing popularity of China travel, the China Books staff has put together a printed reading list to provide basic information on China. The list doubles as a mail-order form. From this list, Sandra Field of China Books recommended the following for a first-time traveler: *China Travel Guide* (maps of 34 cities and regions), \$2.95; *American's Tourist Manual: PRC* (good for specifics on the places you visit), \$5.95; *A Short History of China* \$2.25 (compacted into a highly readable and not too lengthy book), \$2.25; *Going to China?* (phrase book \$1.95, cassette tape \$6.95).

The list also includes books on such

specialized subjects as medicine, agriculture and politics. In addition, Field recommends that you look at magazines from China in English to prepare yourself for the current state of affairs in China, such as *China Pictorial*, a monthly pictorial of events in China ("A Chinese version of *Life* with more information," says Field), and *Beijing (Peking) Review*, a weekly journal of politics and the views of the Chinese government on domestic and international affairs.

As well as reading, it's wise to familiarize yourself with Chinese customs. Many tours offer orientation of some sort. The USCPFA offers a thorough 1½-day orientation, which is required before anyone joins the tour. It's important to know, for example, that there's no tipping in China and that it isn't appropriate for men or women to wear revealing or tight fitting clothing. As you inquire about tours, inquire also as to the extent of information or orientation you'll be given before embarking.

TOURS AND TRAVEL AGENTS

U.S.-China Peoples Friendship Association, National Tours, 635 South Westlake Ave., Suite 205, Los Angeles, Ca 90057, (213) 483-5810; SF office: 863-0537.

The USCPFA can provide you with a wealth of information as well as the actual possibility of going to China in the near future. At press time, their China Study Tours, open to non-members, still had some slots available. The USCPFA is a nonprofit association that's been sponsoring tours to China since 1972. This year, according to Beverly Polokoff, assistant director of the organization's National Tours, they're sending some 3,800 people in 77 tour groups to China.

Forty-three of these tours are the China Study Tours, which cover several different itineraries, usually including Peking (whence you can visit the Great Wall and the Ming Tombs), Kwangchow (Canton) and two or three other cities. The tours run about 19 days (13 inside China, the rest divided between orientation and stops in Tokyo or Hong Kong) and cost somewhat over \$2,500. The cost includes just about everything except some meals outside China. Besides the required 1½-day orientation, which acquaints you with some needed phrases, appropriate behavior, the dynamics of tour-group behavior, some history and such, each tour member is sent books and reading material prior to departure. As Polokoff points out, "The more people prepare, the better time they'll have."

Friendship tours, open to selected members of the USCPFA, offer 19 days in China and cover about the same area, only more thoroughly. All the tours give participants a chance to visit communes, factories and hospitals as well as to talk to people on the street and to sightsee. Polokoff says, "We're interested in making the trip an educational experience rather than just a travel experience."

If you'd like to know more about the USCPFA or get a brochure on the China Study Tours, call the San Francisco office at 863-0537. For more tour information, particularly about space

currently available, contact the L.A. office (address above). All correspondence regarding China Study Tours should be addressed to China Study Tours-West. Contact the L.A. office as well about getting a place on the waiting list of an already filled tour.

China Books & Periodicals, 2929 24th St., SF, 282-2994.

Besides being an excellent resource center, China Books sends a yearly delegation to China from among the people who have shown an interest in Chinese books and magazines. The trip costs \$2,750 this year and includes 24 days in China. The tour is geared to readers and book-sellers (shop and mail-order customers), and because of limited space it's unlikely that this would be the best way to go, unless you already fit into those categories.

However, if you're serious about visiting China, you'll probably want to become acquainted with China Books. They're currently taking applications for future tours and expect to expand to two or three tours a year. Sandra Field, delegation co-ordinator at China Books, is herself a great information source about travel in China and the person to contact regarding this or coming tours.

China Tours, 1324 Dolores St., SF 94110, 826-9164.

Julian Schuman returned two years ago from living many years in the People's Republic of China. Last year he started China Tours, which is taking six different groups to China this year. And the best news is that at press time these tours weren't all booked up. A China Tours tour spends 17 days inside of China visiting some five or six cities including, besides such standards as Peking, Shanghai and Kwangchow (Canton), places like Tsingtao (where China brews its beer), Changsha (a city in Hunan next

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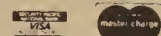
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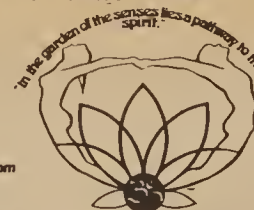
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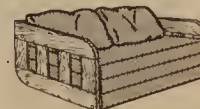
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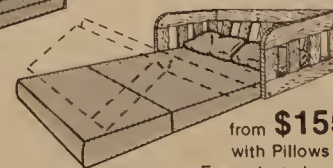
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to the village where Mao was born) and Nanking (the old capital of the Kuomintang government, which has since moved to Taiwan).

Newman Lee, China Tours spokesperson, says the approximate \$3,000 cost of these tours covers virtually everything except for some meals in Tokyo. The entire tour takes 20 to 21 days and includes an orientation at the airport. Lee counsels the prospective traveler to read about contemporary China ("China is very, very different from America") and to travel lightly. Lee also suggests that you plan your trip well in advance. China Tours requires a \$500 deposit when you book space with a tour. For more information, write to China Tours at the above address for a brochure.

Travel Service, Inc., 2150 Shattuck, Berkeley, 94704, 848-0300.

Harold Martin of Travel Service, Inc., reports that while his tours are booked for 1979, it is sometimes possible to take people as fill-ins for privately organized tours of special-interest groups that aren't quite full. Martin currently maintains a waiting list for these fill-in slots. A \$50 deposit is required for a place on the waiting list, which Martin says "weeds out the casuals." Said Martin, "We placed 20 to 25 people last year. If people are patient, we'll do the best we can." The tours currently cost between \$2,500 and \$3,100 (including airfare) for 12 to 18 days inside the People's Republic plus entry from either Hong Kong or Tokyo. Travel Service, Inc., also organizes tours for special-interest groups. Call for details.

Winship Travel, 2321 Market, SF, 826-0072.

Travel to China isn't for the budget-minded. For any sort of extensive stay (two weeks or more) the traveler must expect to pay \$2,500 or more. However, budget trips can be engineered (usually at the expense of seeing less of China and staying

for a shorter period). Win Winship of Winship Travel told us of regular ten-day excursions out of Hong Kong to three southern Chinese cities—Kwangchow (Canton), Nanning and Kweilin. These excursions depart from Hong Kong every Monday from February to December, and although some peak periods are booked, Winship assures us that if you have a somewhat flexible schedule you can join up with one of these tours. The cost for these ten days is \$570, including lodging, meals and transportation.

Two ten-day itineraries out of Hong Kong include Peking, but these are harder to book and cost between \$1,100 and \$1,200. For a really quick trip you can go to Canton for four days out of Hong Kong for \$250. Regarding the tight situation with regard to travel to China, Winship says, "We can't promise Peking, but we'll try. Nothing's impossible, particularly if you have money up front. There's also a high cancellation factor. People book way ahead and then cancel."

Adventure Center, 5540 College Ave., Oakland, 654-1879. Contact Merle Friedenberg.

If you're pretty flush, you can be assured of a trip to China this year by signing up for one of the international tours out of London through the Adventure Center. Nine different departures are scheduled between now and November. Space must be reserved ten weeks in advance, so some of the soonest trips won't work, but space is definitely available later in the year. The tour is composed of people of various nationalities who meet in London (maximum 15 to 24 in the party). Stay in China ranges from two weeks to 18 days.

The following itinerary is typical of many tours offered: fly from London to Peking, then fly to Nanking, take a train to Wuttu, a riverboat to Shanghai, fly to Kwangchow and take a train to Hong Kong for your flight back to London. The \$3,890 cost includes all transportation as well

as meals, visas, etc. You can also arrange to come early for a stopover in London. Total days inside China: 18. Call the Adventure Center for more information on this tour, which departs Aug. 18, or the others in their China series (all through London).

AIRLINES

Pan Am, Canadian Pacific and Japan Airlines all have tour packages into China—all of which are completely filled for 1979, according to the people we talked to at each airline. Currently, if you want to book on one of their tours, your best bet is to go through a travel agent and review all the commercial tour packages available, bearing in mind that you'll be booking for 1980.

SLOW BOAT

Certainly a slow boat to China sounds delightful, romantic and musical. It's also expensive, and you can only do it as part of a larger Oriental cruise. For an additional \$800 you can spend a week in China as part of your month-long cruise on the *Prinsendam*. West Tours in Seattle (206-281-3535) books a trans-Pacific cruise on the *Prinsendam* that includes Alaska, China, Singapore, Japan, Bangkok and other points, depending on which cruise you're interested in. For the China leg of the journey, you must tack on the \$800 to the base price of \$3,100 to \$3,400. If the point of your trip is to see China, however, you're probably better off with cheaper and more direct ways.

EXOTIC VACATIONS

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BY KAY HICKOX

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experiences through 13 tours. On the expeditions, which range from 18 to 33 days, you will travel by foot, dugout canoe, bus, sailboat and small plane to visit many beautiful and remote areas in South America.

The Peruvian Jungle Expedition takes 25 days and starts Aug. 4. The land cost is \$1,690, which includes hotels, food, transportation and

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Page 35

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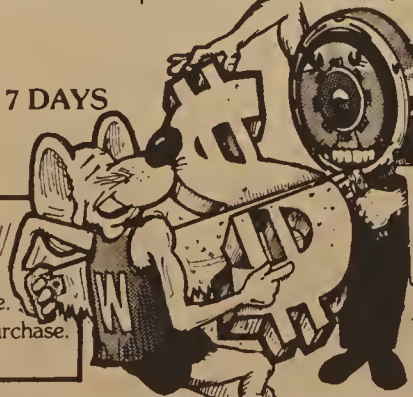
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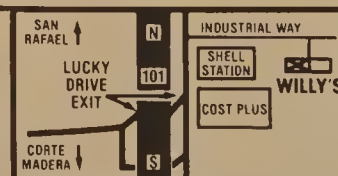
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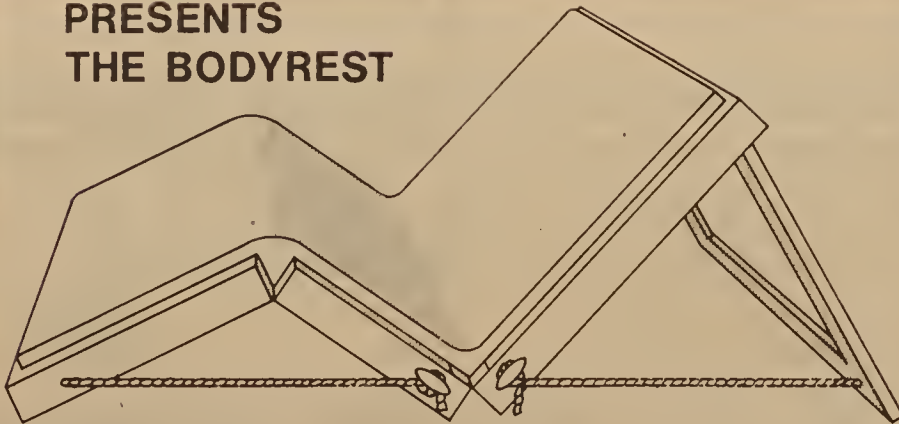
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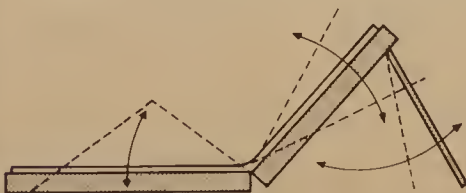


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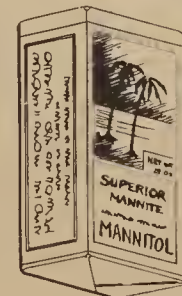
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HIKE ALONG INCA TRAILS . . .

guides (Spanish/English speaking). The air fare is extra. It is an excursion rate when purchased through the expedition group.

The deadline for the reservations is two weeks prior to the departure date. However, since the groups are small (15 is the limit), some trips are sold out months before. South American Wilderness Adventures is at 1760 Solano Ave., Berk., 524-5111.

For 14 days, the **Holistic Life Seminar Cruises** will help you—"trace the Evolution of Consciousness from the sands of the pyramids to the volcanic ash-covered island of Santorini to the Grecian Acropolis." This is a Mediterranean cruise which costs (excluding airfare to and from Milan, Italy) from \$998 to \$3,500, depending on the ship accommodations you choose. The departure date is April 1. On the trip, the guides hold lectures on the history and mythology of ancient Egypt, Greece and Atlantis, introduce you to the 20th century techniques of biofeedback and use sound, dance, yoga and journal-keeping to introduce you to altered states of consciousness. There's time out too for dancing, dining, shopping and sunbathing. For information, contact the Holistic Life Seminar Cruises, 681 Market, San Francisco, 957-1617.

Adventure and learning are part of the 1979 nature and cultural expeditions offered by **Nature Expeditions International** in Palo Alto. The expeditions vary from eight to 30 days and range from a 24-day walking expedition in New Zealand to a 10-day birding trip to the tropical west coast of Mexico. More than 80 departures are scheduled for this year. The expanding program for Asia this year includes a 24-day wildlife safari in India and Sri Lanka.

Costs (excluding air fares) range from \$580 for an eight-day gray whale expedition to Baja to \$1,990 for a 30-day cultural trek in Sikkim and Bhutan. The expeditions are led by staff members who are experts in anthropology, natural history, marine biology, nature photography or related fields. A copy of the 1979 Expedition Preview is available from Nature Expeditions International, 599 College Ave. Palo Alto, 328-6572.

You can study the coral reef ecology in Jamaica, the rock art of Central America or monkeys in Kenya through the **University of California Research Expeditions Program**. This vacation is an organized research project in which the public is allowed to participate. For those who would like to work alongside a field scientist more than 15 programs are available. The near-home research programs include studying the archaeology of early American coal mining town of Black Diamond in Contra Costa County.

The prices (excluding airfare or other transportation to the site) range from \$450 to spend two weeks studying the mating behavior of Desert Blister Beetles to \$1,375 for a three-

week session to prepare an archaeological map of the Theban Necropolis in Egypt. The price does include all meals, transportation on the site, lodging and some of the administrative costs. University or Extension credit may be earned. Partial scholarships may be available. The University Research Expeditions Programs, UC Berk., 94720, 642-6586.

THE PACIFIC: NEW FRONTIER FOR TRAVEL

"**C**arter Appears Pushing Air Pact with China" was the headline in the Feb. 5 edition of *The Travel Agent*, a trade magazine. The article reported that President Carter has apparently given a prod to the State Department and the Civil Aeronautics Board to resume airline communications with the People's Republic of China. Previously, the State Department said it would probably be a long time before the two countries would be able to sign an airline service agreement.

Carriers with applications before the Civil Aeronautics Board for routes to mainland China include Continental, Evergreen International, Flying Tiger Line, Northwest Orient, Seaboard World, Trans International, TWA, United and Pan Am.

Pan Am filed for the first non-stop flights linking Seattle and Los Angeles

with Seoul. Pan Am also wants to offer daily service from San Francisco and Honolulu to Manila and Jakarta as well as a new Hong Kong flight from the West Coast and Honolulu via Guam. Pan Am's budget fare, an APEX rate and a new Discover the Pacific Excursion Fare would be available on the new flights with discounts of up to 50% off regular economy fare. As an example, one way from Los Angeles to Seoul would be \$299 with restrictions.

Even without service to China, travel experts think vacation travel to countries in the Pacific will increase 10 to 15% a year. To attract new customers, airlines are offering discount fares and new routes.

SCHEDULED FARES

Qantas is offering a \$515 round trip between the West Coast and Australia from March until June. Since the new fares were announced in December, Qantas reports receiving more than 1,000 calls a day from all over the United States.

Air New Zealand and Continental Airlines have proposed a variety of promotional fares with discounts of as much as 70% from the current economy fares to the South Pacific from Los Angeles, via Honolulu. The flights begin May 1. The Continental fare will be \$495 roundtrip, during the off-peak season on a 30-day advance purchase excursion fare. The round trip fare to New Zealand will be \$465; to Fiji, \$485; and to American Samoa, \$420. Continental is also proposing cuts of up to 37% in the regular economy fares used by most business travelers. For example, the regular economy fare from Los Ange-

les to Sydney would be cut from \$821 to \$616 one way, a \$205 saving over the current economy fare.

PUBLIC CHARTER FARES

The Orient Charter Tour Club (OTC) in Burlingame starts a public charter to the Orient on April 1. Weekly departures will be on Mondays from Oakland, Los Angeles and Seattle. The fares listed below include air fare, bus transfer and first class hotel accommodations. The tickets must be purchased from OTC. No advance purchase is required, but if travel plans include trips to cities other than Hong Kong, reservations are needed two weeks in advance for the hotels. It's a good idea to make reservations early, however, to be sure you get a seat. The air carrier is Trans International Airlines, and the plane is the DC-10 which holds 376. Orient Charter Tour Club, 828 Airport Blvd., Burlingame, 94010, 348-6300.

One week plan: Hong Kong, \$599.

Two week plan: Hong Kong, \$699. Hong Kong/Taipei, \$839. Hong Kong/Manila, \$984. Hong Kong/Bangkok, \$1009. Hong Kong/Bangkok/Singapore, \$1128. Hong Kong/Tokyo, \$1298.

CONSUMER RESOURCE FOR PACIFIC TRAVELERS

Free travel brochures for more than 30 countries in the Pacific and the Orient are available at the headquarters of the Pacific Area Travel Association (PATA), 228 Grant, San Francisco. (Office hours: 9-5).

You can browse through racks of *continued next page*



A South American wilderness adventure can take you to the Pacific Coast rainforests of Ecuador, home of this Colorado Indian family.

VISIT PARADISE FOR EIGHT DAYS . . .

continued from previous page

brochures filled with information on hotels, air service, cruises and local tours. There is a free "Calendar of Events in the Pacific" which lists holidays and special events in the PATA member countries.

Addresses are available for foreign-government tourist bureaus.

TAHITI

For those who dream of a vacation in a South Pacific paradise like Tahiti, Club Mediterranee may be your best buy. The French-owned UTA airlines and Club Mediterranee offer an eight-day package for \$872 (till June 30th). The price tag includes air fare, airport transfer from Papeete to the club on the island of Moorea, food, lodging, entertainment and equipment for all kinds of sports activities including snorkeling, deep sea diving, canoeing and water skiing. There is an additional \$12 charge for a Club Med membership. Departures are Thursday, Friday, Saturday and Sunday, but it is preferred you take the Friday night departure for the Club Med vacation package. The phone number for Club Med is 574-2925.



PHOTO BY KAY HICKOX

Body painting at Club Med.

UNTANGLING THE NEW AIR FARES

With ticket prices changing every day, a little shopping around is sure to pay off.

BY KAY HICKOX

Shop, then shop some more. That's the best way to find the most economical buy in airline tickets. New rules and routes have made a whole new ballgame for the airline industry. The changes are still coming so fast and in such numbers that even airline ticket agents and travel agents have to work just to keep up. Consumers who depend on one person to have the newest information may find out too late they missed out on substantial savings.

As an example, in November 1978, I made a reservation for a pre-paid round trip fare for my father to fly from Dallas to Oakland the day after Christmas. The cheapest fare quoted was around \$300. Two days before the departure date, my father called to confirm and found that he had no reservation and no waiting ticket. After midnight, a call got me out of

bed and out to the Oakland airport ticket counter to straighten out the problem. Sleepy, irritated and grumbling to the agent about the high cost of tickets, even though there was all the talk about discount fares, I sputtered out, "What about those reduced fares for senior citizens?"

"Your father is 65," queried the agent. I nodded. The agent started ripping up all the ticket forms and said, "Then he can save about 30% on the fare."

That accidental question saved me about \$100.

The travel agent later explained, she had not told me about the senior citizen's discount because it had not existed until after the original reservation was made.

To qualify for the discount, the traveler must have identification to prove age 65 or over and make the reservation no earlier than 24 hours in advance.

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MORE TRAVEL SHOPPING NEWS

Through Feb. 28, Braniff Airlines will offer Welcome Aboard fares at a one-third discount, to introduce the new services it is launching as a result of the airline deregulation. This fare will be available on its new routes (Oakland is one of them) and between any of 16 new cities and any other point on Braniff's domestic system.

On the United Airlines Super Saver and Freedom Fares, children through the age of 17 will be eligible for half-fare from May 1 through December, if the Civil Aeronautics Board approves a proposal to be filed March 2.

Continental Airlines will offer 35-55% discounts to round-trip coach passengers this month and next with a new capacity-controlled fare. It allows up to 35% of the airline's total weekly seats in any market to be discounted. A seven-day advance purchase is required, and passengers must remain at the destination through a Saturday. The fares will be offered only on mainland U.S. flights, and the discounts vary according to time and date.

American Airlines is offering an introductory fare to announce its new service between San Francisco and Los Angeles. If the CAB and the California PUC approve, you can buy a round trip ticket for \$15.75 between Feb. 20 and April 30. The 7:30 a.m. San Francisco flight will cost \$7.30, and the 8:45 p.m. Los Angeles to San Francisco flight will cost \$8.45. Tickets can be reserved and paid for at the ticket counter or through a travel agent. There are no restrictions on reservations or purchase. The plane is a 727 with 92 coach seats.

World Airways is making plans now to set up a \$99.99 transcontinental scheduled service from Oakland and New York/Newark. World Public Relations Director, Tom Wheeler, could give the Guardian no definite starting date, and said only, "We hope to start the service very soon." Tickets will be sold through travel agents, Ticketron, Greyhound offices and at World's service counters at the airports. There will be no restrictions on the ticket such as an advance purchase or a minimum stay provision. The ticket purchase confirms a reservation. Tickets can be transferred at least seven days in advance for space on an alternative flight. In-flight meal service, movies, alcoholic beverages and stereo-headsets will be available for an extra charge. World is cooperating with Greyhound Bus Lines to set up connections for passengers between the airport and their final destination.

Here's a comparison of some round trip fares for San Francisco/Oakland to New York flights. (Coach is used as the standard fare.)

BRANIFF

Day Coach: \$472.

Welcome Aboard: \$315 until Feb. 28.

(Welcome Aboard fares include Oakland, Albany, Philadelphia, Hartford, Boston, Pittsburgh, Cleveland, Birmingham, Tucson, Phoenix and West Palm Beach.)

Winter Sale: Mon.-Thurs., \$260. Fri.-Sun., \$307. Good until March 31 (trip can be started on March 31 and fare will apply for return). Must stay over one Sunday, maximum stay is 45 days. One week advance purchase is required.

Two children under 12 can travel free with one adult.

Group of Two: One adult pays full fare of \$472, second adult pays half fare of \$236. Good March 10-March 31. No advance reservations required. Must stay one Saturday night, maximum stay is seven days.

Super Saver: Mon.-Thurs., \$283. Fri.-Sun., \$330. Thirty-day advance reservations required, a minimum stay of seven days and a maximum stay of 30 days.

Senior Citizen Discount: Those 65 and over get 30% off the coach fare. Reservations cannot be made earlier than 24 hours before departure date. Ticket must be purchased at least one hour before departure.

TWA

Day Coach: \$472.

Night Coach: \$378.

Super Saver: Mon.-Thurs., \$283. Mon.-Thurs. night, \$236. Fri.-Sun., \$330. Fri.-Sun. night, \$283. Reservations must be made one month in advance. There is a seven-day minimum stay and a 60-day maximum. Two children under 12 can go free with one adult.

Special Super: Mon.-Thurs., \$260. Mon.-Thurs. night, \$212. Fri.-Sun., \$307. Fri.-Sun. night, \$260. Good in February and March. Must stay one Saturday night, maximum stay 60 days. Tickets must be purchased two weeks before departure.

Discover America: Mon.-Thurs., \$378. Mon.-Thurs. night, \$330. Fri.-Sun., \$401. Fri.-Sun. night, \$354. Must be purchased a week in

advance. Stay must include one Saturday night, maximum stay is 45 days.

Discover America Feb/March Special: Mon.-Thurs., \$260. Mon.-Thurs. night, \$212. Fri.-Sun., \$307. Fri.-Sun. night, \$240.

The Pair Fare: First person is \$472, second person is \$236. For two adults traveling together. Must stay one Saturday night, maximum stay is seven days. One pays full coach fare, the other pays half fare.

Senior Saver: \$215. For those 65 and over traveling coach. Reservations can be made no earlier than 24 hours before departure date. Tickets must be purchased one hour to 45 minutes before departure. Must have proof of age. Children under 12 can travel free with the senior citizen.

UNITED

Day Coach: \$472.

Night Coach: \$378.

Super Saver: Mon.-Thurs., \$260. Mon.-Thurs. night, \$212. Fri.-Sun., \$307. Fri.-Sun. night, \$260. Good through March. Tickets must be reserved and purchased seven days before departure. Must stay over one Saturday night, maximum stay is 60 days.

Senior Citizen Discount: None.

Two-Passenger Excursion: First person is \$472, second person is \$236. Must stay over one Saturday night, maximum stay is seven days. One adult pays full day coach fare, second pays 50%.

Children under 12: Two can fly free with each fare-paying adult.

DEFINITIONS IN THE AIR-TRAVEL VERNACULAR

Shopping for fares is easier if you understand the air-travel vernacular. There are two basic kinds of airplane tickets: scheduled service and charter service. The major difference between them is from whom and when the tickets can be purchased. Safety standards are the same. The plans may be the same. In some cases, a carrier will use the same airplane for charter service on one day and for scheduled service on the next. Flight attendants for each service must meet the same training standards.

Scheduled Service means the airline sells tickets directly to the traveler. You buy scheduled service any time you go to an airlines ticket counter. The carrier can sell you different kinds of tickets such as APEX (advance purchase excursion fare, usually for international travel), ITX (individual travel excursion fare usually for international travel, and GIT (group inclusive tour). There are many discount fares available through scheduled service, such as Super Saver, Freedom Fares, etc. Scheduled service has always been offered by airlines like United, American, Pan Am, TWA, etc. Since deregulation, some of the carriers that previously offered only charter tickets now either have scheduled service or plans to begin it this year. Trans International Airlines and World Airways are two of the former all-charter carriers that have begun scheduled service.

Charter Service means the traveler must buy the ticket from an intermediary. The intermediary may be a tour operator or a travel agent. Federal law prohibits an air carrier from selling seats on a chartered plane directly to the public. Current efforts

to change this law are being resisted by tour operators. Some of the airlines who were all-charter before the airline deregulation include Capitol International, Evergreen, Trans International Airlines and World Airways. Federal law has always allowed the carriers that offered scheduled service (United, American, TWA, etc.), to offer charter service too.

The P-U-C charter, or public charter, is the newest kind of charter service. Its only restriction is that the traveler can buy the ticket from a travel agent or a tour operator but not from the air carrier. Gone are the numerous rules that were really restrictions to buying charter tickets. Trans International Airlines started the first public charter transcontinental service in the United States last December, with a Los Angeles/New York flight twice weekly. The ticket costs \$99 and can be purchased through a travel agent or at the Los Angeles airport from a representative of the Council on International Education (a nonprofit institution headquartered in New York and dedicated to offering low-cost study tours). When the tickets went on the market last December, more than a \$1,000 seats were sold in the first three days.

The ABC Charter ticket (Advance Booking Charter) is still the most popular kind of charter fare. A number of governments who have approved ABC fares have yet to approve the P-U-C fares. The ABC ticket must be purchased in advance of the departure, and the traveler must stay a minimum number of days.

The Affinity Charter tickets can be sold up to the time of departure. Some tour operators prefer them, because they give the agent more time to fill the plane. However, the affinity charter is expected to disappear from the market as the P-U-C and ABC increase in popularity.

FARES TO EUROPE START AT \$199

The Laker Skytrain leaves Los Angeles for London every day of the week at 2 p.m. The one way fare is \$199 and the return fare from London is about \$168. Tickets can be purchased at the Los Angeles Airport. There are no advance reservations on the Skytrain, a DC-10 with 345 seats.

Trans International Airlines (TIA), of Oakland, announced plans to start a scheduled service between Los Angeles and Amsterdam (with a stop in Bangor, Maine) on May 4. Tickets will cost \$499 round trip and \$299 one way. Starting June 15, the fares will be \$599 round trip and \$329 one way. Reservations can be made through TIA or a travel agent beginning March 15.

TIA also starts one trip a week from New York to Paris on June 19 for \$359 round trip and \$219 one way. On June 24 fares will be \$399 round

trip and \$299 one way. New York to Frankfurt and New York to Amsterdam flights begin on May 2. Introductory fare will be \$259 round trip and \$199 one way in May. Reservations can be made starting March 15.

Effective April 1, Lufthansa plans to introduce a year-round economy round trip fare from Los Angeles/San Francisco to Frankfurt for \$600. Lufthansa will start its non-stop San Francisco-Frankfurt service on May 10. Olympic Airways offers a New York to Athens roundtrip for \$399.

Air-India has filed for a New York/London first class ticket for \$735 one way. It is proposing a \$299 round trip off-season standby rate (winter), and a round trip fare of \$399 during the peak season from June 20 to Sept. 15. It also plans to offer a round trip during the off season for \$299 and a round trip during the peak season for \$319. The Air-India Super APEX fare in the summer will be \$429 round-trip; the regular APEX, \$459; and the GIT (Group fare) will be \$591.

TRAVELING COMPANIONS AVAILABLE

A person who needs help to arrive safely at a destination can hire a traveling companion through "Travel Without Travail," a service started last year. Its clients thus far have included the aged, young children and those with physical and mental handicaps.

Fees are \$75 to \$100 per day plus traveling expenses. The traveling companion is available 24-hours a day and can assume responsibility for making all travel arrangements. In addition, the companion can help the traveler get proper rest, food and, if necessary, to follow doctor's orders for

a treatment program.

The service was founded by Peter Hall, a licensed psychiatric technician, who recognized the need while working with patients on an inpatient psychiatric unit. Often, the institution or the family had a difficult, if not impossible, time escorting patients to outings, vacations and events such as court hearings.

The service has been expanded to help those who suffer from depression, fear of flying or who become confused in train and bus stations.

Travel Without Travail is located at 1522 Fulton, San Francisco 94117, 564-3670.

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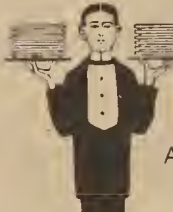
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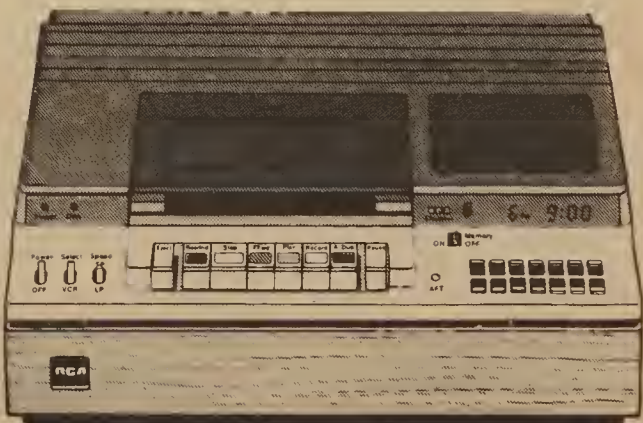
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BY MICHAEL BRANTON, MARK ROSE AND SUSAN BARNES

ELVIS COSTELLO: Armed Forces (Columbia). It's the third time up for new wave sensation Elvis Costello, and once again his aim is true. Costello has cut his finest effort with *Armed Forces*, focusing his bruised social consciousness on the other victims in his floundering world. His greatest gift is being able to relate a soured love affair to the problems that scream at us from the daily headlines: it's all interconnected, and you can't sing pristine ditties to prom-queen fantasies anymore. Producer Nick Lowe has made sure the pop doesn't suffer, though. Tunes like "Senior Service" and "Big Boys" are this year's rock and roll models.

WILLIE NELSON: Sweet Memories (RCA). Lately, Willie Nelson has shown a penchant for retrospection. But whereas *Stardust* was cheerily reminiscent, this LP of re-releases has a despondent and drowsy feeling. Included is a particularly mundane "Both Sides Now," which sounds like something that's played over the PA at shopping malls. Apparently, this material bombed when it was first committed to vinyl, and age has only made it more pathetic.

THE BOOMTOWN RATS: A Tonic For the Troops (Columbia). Don't be put off by the sleazy name these English lads have adopted; this is one of the most impressive, driving new wave efforts to make the U.K. export list in some time. Unlike other bands of the genre, the Boomtown Rats write and perform catchy and accessible tunes that bounce out of your speakers like charming wind-up toys on the rampage. "She's So Modern" and "Like Clockwork," especially, should be played at full volume for their mania-at-the-carnival feel.

MARY MCCASLIN & JIM RINGER: The Bramble & The Rose (Philo). Though they've played on each others albums before, this is the first dual effort for the two. From the hauntingly beautiful "Canaan's Land," to "The Bramble & the Rose," the uncluttered production, Jay Ungar's masterful mandolin (especially on "I Don't Believe You're My Baby"), and the fluid blend of McCaslin's melifluous vocals with Ringer's gruff delivery makes this a pleasing offering of mostly traditional and folk songs.

THE CLASH: Give 'Em Enough Rope (Epic). Yes, everything you heard about the Clash is true! Words like irreverent, brash, idealist and, most of all, *noisy* apply to this quartet of punk rockers. You say you want a revolution? "English Civic War" takes the basic tune from "When Johnny Comes Marching Home" and rides across London with red flags waving. I like "Julie's In the Drug Squad," which is supposed to be about a policewoman who needs a fix to face each day on the beat. Something like a journalist, I suspect.

FROM THE VAULTS and IT TAKES TWO (both on Natural Resources). Two brand-new anthologies on a Motown subsidiary offer enough tasty gems to keep you off sweets this spring. *From the Vaults*, the better album, features ten never-before-released tunes from the Motown stable of the Sixties. Here, legends like the Temptations, Diana Ross and the

WILLIE NELSON, THE CLASH AND A FLASH FROM THE PAST

A random sampling of recent rock, jazz and country album releases

Supremes, Marvin Caye and Smokey Robinson and the Miracles croon their hearts out on cuts the head office decided, for one reason or another, not to sell to the public. But after all these years, we aren't so picky. *It Takes Two* showcases nine tunes that we've heard before. But with artists like Marvin Caye & Tammi Terrell, the Supremes & Four Tops and Diana Ross & Marvin Caye paired together, we can stand these sounds another time around. Two winners from the Motown machine.

DIRE STRAITS: Dire Straits (Warner Bros.). If you've been anywhere near a radio in the last month, you've probably heard the flowing strains of "Sultans of Swing": vocals that smack of late Bob Dylan, Lou Reed or J. J. Cale (your preference), a lead guitar riff that bends and snaps like a rattlesnake and a fail-safe, easy-going beat that's as unassuming as Jell-o. The rest of this debut LP sticks with this "I'm-sure-I've-heard-this-tune-before" school of composing, which works less well in the Long Player than it does in one novelty tune. "Setting Me Up" does break out in one inspired R&B old drums for a razor sharp guitar attack, but too much of this album is "Sultans Revisited."

QUEEN: Jazz (Elektra). Riding the crest of Queen's lame single, "Fat Bottomed Girls," *Jazz* continues the band's bent for heavily produced (with the help of Roy Thomas Baker) operaschlock-rock, with numbers like "Mustapha" and "Bicycle Race," mingled with more palatable rockers like "Dead On Time" and "Fun it." Queen's pompous posing and frenetic thrashing have finally overwhelmed their sense of commerciality—this album plays like the Tasmanian Devil on Broadway.

JIM MORRISON: An American Prayer (Elektra). With music and planning by the three surviving Doors, this is a tribute to sorts to the late singer and pop poet. Morrison's voice was culled from interviews, live performances and, mostly, tapes intended for an unfinished album of poetry. The resulting collage is occasionally dated with Sixties images, but always striking in its violent, sexual vision of a world where blood-spattered losers sit cursing in sliney Los Angeles motels. The background music is vintage-style Doors.

THE DOOBIE BROTHERS: Minute by Minute (Warner Bros.). Despite the looming presence of AM respectability, the new Doobies album is a well-executed and funky disc, displaying a wide range of collective musical talent from the band and special guests. Producer Ted Templeman (whom Randy Newman once called "the only rock and roll Republican that I know")

has worked with the Doobies since their early *Toulouse Street*. Here, he exhibits a permanent press-restraint through most of the LP's ten cuts that seem to fit with the band's tasty compositions. There's no grease and grime on tunes like "Dependin' On You" and "Sweet Feelin'" (a lifting duet between Patrick Simmons and Nicolette Larson), but that only serves to highlight the album's state-of-the-art glow.

STELLA PARTON: Stella Parton (Elektra). Trying to pawn off her listless, monotonous whisper of a voice as sympathetic sexiness, Stella is obviously attempting to parlay the Parton name into a career and some big bucks. It just won't wash. Although a big part of Dolly's act is hijinks and hype, she can back it all up with solid vocals. All Stella has is a famous last name, a voice as exciting as Olivia Newton John on quaaludes and a delivery with as much zip and appeal as a Miracle Whip sandwich. That and a couple of cents will get you some bubblegum, not a hit album.

RAY CHARLES: Love & Peace (Atlantic). Another fine album from the man who invented soul. Ray hasn't lost it over the years—on the contrary, he shows a remarkable ability to bend with the times without compromising his gut-wrenching style. From the genuinely good rocking numbers, perfect for dancing (the arrangements are spunky without being slick), to the patented Charles introspection, he maintains his knack for grabbing you and not letting go. "You 20th Century Fox" and "Take Off That Dress" are bouncy, imploring and sincere, showing that this legend can still dig deep and come up with untapped feelings.

ELVIN BISHOP: Hog Heaven (Capricorn). Wherein Pigboy Crabshaw himself bounces back after a disappointing last album, *Hometown Boy Makes Good* (an ironic title considering that LP's lack of appeal). This new release has good vibes to square in tunes like "It's a Feelin'," time-tested rural foot-stomping in "Arkansas" and rambling blues with "Midnight Creeper," which eventually turns into a Bishop monologue about his love of beer. How long will this Good Ole Boy image of his hold out? Maria Maldaur, on leave from the Grateful Dead, shines as lead vocalist on "True Love."

DAN FOGELBERG & TIM WEISBERG: Twin Sons of Different Mothers (Epic). This first-time collaboration between singer-songwriter Fogelberg and flautist Weisberg is generally satisfying, with the more established Fogelberg dominating most of the album—his "Hurtwood Alley" and "The Power of Gold" are especially propelling. But Weisberg gets in his licks too, soaring in tunes like "Intimidation." The only fault of this generally easygoing effort is an occasional tendency toward musical cliché. "Cuitar Etude No. 3" sounds, more than anything else, like a warped version of "Girl From Ipanema."

WAYLON JENNINGS: I've Always Been Crazy (RCA). Although "I Walk the Line" and a painfully long medley of Buddy Holly hits (done with the original Crickets) amounts to nothing more than filler from a good songwriter, this album offers enough heartfelt Texas blues to be worthwhile and enough "too long on the trail, drinking in the honkey-tonk, I'm a had dude but I'm soft inside," songs to keep any outlaw satisfied. Waylon is as strong and authoritative as ever, and the band fills in nicely with short, crisp breaks. On "I've Always Been Crazy," his voice has such a gusty, lucid sincerity that you don't doubt it.

ELTON JOHN: A Single Man (MCA). Yes, Mr. John is insanely rich, as the cover for his new LP goes out of its way to point out. He's also musically comatose these days, ploughing a groove well-established in past efforts. In this, his first album without lyricist Bernie Taupin (all tunes were cowritten with backup vocalist Cary Osborne), Elton showcases a predictable set of new material, part gurgley rockers and part plodding ballads. The only rabbit he pulls from his top hat is on "Big Dipper," which features



WILLIE NELSON
The material bombed the first time around.

backup yelling by the Watford Football Team and the south Audley Street Girl's Choir.

JESSI COLTER: That's The Way A Cowboy Rocks and Rolls (Capitol). The title of this album is deceiving since it's anything but rock and roll, save for the first cut, "Roll On," which comes close with J.J. Cale on guitar. Jessi Colter continues here with her brand of torchy cowgirl laments; the good-hearted woman in love with the good-timing man, waiting to welcome him home after his night on the town (a fitting occupation, I suppose, for the wife of Waylon Jennings). It's the kind of music that's perfect when you find yourself alone on a Sunday morning with nothing but an empty bottle and a pocketful of memories.

PAT METHANY: Pat Methany Group (ECM Records). Pat Methany's four-man combo puts out more high-energy electric sound than a full symphony orchestra. At the same time, electric guitarist Methany and his keyboardist Lyle Mays have composed some compelling and melodically beautiful tunes. My favorites on this album are "San Lorenzo" and "Jaco," named in honor of Weather Report's brilliant bassist Jaco Pastorius, with whom Methany used to perform.

LENNY WHITE: Streamline (Elektra). Lenny White, the former jazz-rock drummer of Miles Davis's *Bitches Brew* and Chick Corea's *Return to Forever* (1975-1976), just kept going with heavy metal rock 'n roll. He takes another big step toward defining his own sound with his new release. This album uses the same core group as White's last LP, "Astral Pirates," with Nick Moroch on guitars and Donald "Captain Keyboards" Blackman on keyboards and vocals. White has a new bass player, Marcus Miller, and has added another keyboard player, Denizil "Broadway" Miller. The net result is a clean, loud rock band with a strong ensemble feeling and a driving rhythm section. To this, White has added some impressive compositions and solid arrangements and even included a few good vocals (especially a version of "Lady Madonna" sung by Chaka Khan).

RECOMMENDED READING: Jazz-Rock Fusion/The People, The Music. By Julie Coryell and Laura Friedman. (A Delta Special—Dell Publishing Co., Inc., \$9.95). This paperback compendium offers two-to-four page interviews with 58 major fusion artists by Julie Coryell (the wife of guitarist Larry Coryell), together with more than 100 black and white and color photographs by professional music photographer Laura Friedman. The material is organized alphabetically according to the artists' instrument and covers bass players, brass players, composers, drummers, guitarists, keyboard artists, percussionists, vibraphonists, vocalists and woodwind artists. With each interview, Coryell has prepared a short biography and, at the end of the book, she has compiled an amazingly complete chronological discography for each artist (with notations by the albums that are no longer available). The book opens with a preface by Ramsey Lewis. All of its contents read in big type on good quality 8½" x 11" paper. In short, this resource book serves as a handy, usable reference for background information on most of the top fusion artists and provides a readable, personal history on the rise of an important new musical form.



THE CLASH
Irreverent, brash, idealistic and noisy.

EIGHT DAY CALENDAR OF EVENTS

23

FRIDAY

American Ballet Theatre. The internationally renowned, New York-based ballet company concludes its two week, 16-performance Bay Area engagement this weekend with Martine van Hamel and Patrick Bissell in

Barishnikov's staging of "Don Quixote, or Kitri's Wedding," today at 1:30 pm. War Memorial Opera House, Van Ness at Grove, SF. The ABT moves across the Bay, Sat/24-Sun/25, to the Berkeley Community Theater, Grove at Allston Way, Berk. Tickets cost \$3.50-\$25. Call 421-1000 for information. For the complete ABT schedule of performances, see Dance Listings.

The Travel Show. Airlines, cruise lines, foreign tourist offices, hotels and tour operators all exhibit at this consumer/trade show on travel. Talk to the experts on travel, see films, panel discussions and entertainment, today, 6-11 pm, Sat/24, noon-11 pm and Sun/25

noon-8 pm. Cow Palace, Gen-eva at Santos, SF, \$4 general, \$2 children under 12 years, 334-4852.

★ **Mardi Gras Celebrations:** see centerfold box.

"Days of Heaven," Terrence Malick's first film since the critically acclaimed "Badlands," was first released by Paramount last fall to favorable reviews, but was then pulled out of circulation. Tonight, the film finally opens in San Francisco, at the Regency II and other Bay Area theaters. The movie stars Richard Gere and takes place in the Texas panhandle just before the first World War. Sutter at Van Ness, SF. Call 776-5505 for times and ticket prices.

Claudio Arrau, the superb classical pianist, performs works by Beethoven and Shumann in recital, on the 55th anniversary of his first American tour, 8 pm. Masonic Auditorium, 1111 California, SF, \$6.50-\$10. 775-2021.

Rajko Hungarian Gypsy Orchestra and Dancers hit the Bay Area on its fourth tour in the West. Rajko means gypsy youth, which is exactly what this group is made up of. Besides the expected violins, this Budapest group presents cimbalon and zither playing, 8:30 pm, Paramount Theatre, 21st St. at Broadway, Oakl., tickets cost \$6.50-\$8.50. Call 775-2021 for information.

Dreams and the Arts is the title of a weekend of presentations, performances, workshops and exhibits exploring the relationship between psychology and art. The events begin tonight at 8:30 pm, with a lecture by Patricia Garfield, writer, artist, teacher and author of "Creative Dreaming." Morning seminars Sat/23-Sun/24 (10 am-1 pm) are followed by afternoon performances of "Nine Dreams," by Maranee Rhea and Dancers (2:30 pm-5 pm) and evening dance performances at 8:30 pm by Ann Cleveland, Steve Halpern, Lawrence Weisberg, John Maron and Alan Ptashek. China Basin Dance Theater, 2325 3rd St., SF, \$35 for the entire weekend (individual

evening events sold separately if desired), 864-4485.

"Sight Lines" Magic Theatre presents Mark Eisman's drama about the real and allegorical effects and experiences of blindness. Production opens tonight and plays Thurs.-Sun., 8:30 pm, through March 25. Fort Mason Bldg. 314, Laguna at Marina, SF, \$5 general, \$4 students and seniors or PAS voucher, 885-9928.

Jazz Dance and Music Festival features West Coast Dance Works, with Ed Mock, (appearing tonight through Sun/25, 8:30 pm), Bob Braye's Peace & Rhythm Bands (tonight), Ed Kelly & Band (Sat/24) and Chuck Metcalf & his 10-piece orches-

THE INSIDE TRACK

Mardi Gras

Roman Catholics with ash thumbprints on their foreheads symbolize the start of Lent and the "mortification of the flesh" for the forty days prior to Easter Sunday. Mardi Gras is the two-week celebration of life, love, food, music and outrageous over-indulgence, culminating in a costumed parade through the streets on Shrove or "Fat Tuesday," the night before Ash Wednesday and the self-denial of Lent.

This year, the Bay Area celebrates Mardi Gras with a number of parades, parties and concerts from Santa Cruz to Napa. While these celebrations do indeed seem skimpy and tame compared to New Orleans's Mardi Gras, Rio de Janeiro's Carnaval, or even Seattle's Fat Tuesday, it's all we've got.

Jockamo feeno han-dan-dey
We all gonna party
on Mardi Gras Day!

Western Mardi Gras. A five-day celebration western-style at High Country in Santa Cruz. Everybody is encouraged to wear costumes and come hungry for creole cooking, like red beans and rice, gumbo, jambalaya, hot boudin and crayfish pie. Fri/23, 5:30 pm, performances by Dirty Butter Jug Band, Ron Thompson Band, with Dr. Wild Willie Moore, the Golden Eagles (New Orleans blacks in Indian costumes), Jake Stock and his Abalone Stompers, Boogie Jake and Little Willie Littlefield (\$3.50). Sat/24, 2 pm, Trinidad Steel Drummers, Western Mardi Gras Jazz Syncopaters, Golden Eagles, Hold Tight, Mark Naftalin and Charlie Musselwhite Blues Band (\$3.50). Sun/25, 2 pm, all the above bands plus Queen Ida's Bon Ton Zydeco Band, Cool Breeze, Mississippi Johnny Waters Blues Survivors and Royal Society Orchestra (\$3.50). Mon/26, 8 pm. If you can't make it to this concert, you can hear it live over KFAT FM Radio. Queen Ida and Cool Breeze are featured (free). The last day, Tues/27, 8 pm, features a free performance by Gem City Marching Jazz Band (dixieland) and a

KQED-TV broadcast of Les Blank's definitive New Orleans Mardi Gras movie, "Always for Pleasure" in smell-around, shown over a giant video screen at 10-11 pm. Children are welcome at a child's Mardi Gras Sat/24-Sun/25, which includes childcare, Mardi Gras Indians and dixieland music (\$1.50 per child). High Country, 931 Pacific, Santa Cruz, (408) 425-5419.

Queen Ida Mardi Gras Festival. Queen Ida and her Bon Ton Zydeco Band hail from Lake Charles, Louisiana. They perform cajun-creole music with Mississippi Johnny Waters Blues Survivors Band and the Trinidad Steel Drum Band, Fri/23, 8 pm, Oakland Auditorium, 10 10th St., Oakl., \$4.50 advance, \$5 at the door, 444-8575.

A Night in Rio. This costume ball is more the Brazilian Carnaval style, with music by Viva Brazil and Corpus Santos, Sat/24, 9 pm-3 am. The Galleria, 101 Kansas, SF, \$12 advance, \$15 at the door, 626-4800.

Domaine Chandon Ball. The second annual Mardi Gras masked ball at this elegant Napa County restaurant and winery starts with hors d'oeuvres and wine, Sat/24 at 9 pm. Bishop Norman Williams and Jose Lorenzo's 18-member Batucaje play samba music until 1 am. Prizes are awarded for costumes by the King and Queen of the Mardi Gras. Complimentary coffee and pastries are served at midnight at the Chutney Kitchen. Cost is \$17.50 per person, or \$35 for the pre-party champagne banquet. Call (707) 224-3459 for ticket information.

Quarter Moon Tobias
appears at the
Western Mardi Gras
Carnival in
Santa Cruz.

Domingo de Carnaval. A Carnaval parade with traditional singing and dancing and costumes features music by the Trinidadian Steel Band and Escola de Samba Numero Um de San Francisco. Gather at Precita Park, Sun/25, noon-5 pm. Army at Precita, SF, free, 647-3218.

Carnaval '79. The Center for World Music at Fort Mason has been sponsoring a month-long series of South American music, which ends in this weekend's Carnaval celebrations. Batucaje with Jose Lorenzo from Brazil and Corpo Santo from Dallas lead the parade, Sun/25, 2-5 pm. The gala costumed parade starts from the Fort Mason parking lot, proceeds through Aquatic Park, Victoria Square and Fisherman's Wharf, where short performances are scheduled. After the parade, a samba party features Brazilian music, food, drink and dancing, 5 pm. Prizes will be given for most beautiful and outrageous costumes. Mon/26, 8 pm, celebrations continue with Escola de Samba and dancing. Festivities conclude Tues/27, 8 pm, with a new Orleans-style Mardi Gras costume party and dancing to the music of Queen Ida and her Bon Ton Zydeco Band. 8ldg. 312, Laguna at Marina, SF, \$3 general, \$2.50 students or PAS voucher for each event except the free parade, 775-7555.

Martes de Carnaval. 8abatunde, with Ad Infinitum close out carnival time, with a party and performance, Tues/27, 8 pm. Loft Jazz, 115 Main, SF, \$3 general, \$2.50 students, 647-3218.

—Susan Shepard

FREE MUSIC FREE



Chip Dabney
of Shedoni.

Proponents of "free" music, a school of avant garde jazz that was pioneered in Chicago, New York and Europe in the late Sixties and early Seventies by such artists as Anthony Braxton, Ornette Coleman and the Chicago Art Ensemble, will gather in three San Francisco concerts to celebrate the fourth annual Free Music Festival. The programs feature members of the talented and sizeable community of local free jazz artists playing the new music, which uses elements of jazz, contemporary classical, new electronic and international folk music (plus bizarre noises on original instruments, in some cases), to create strange, wide-ranging sounds that recognize a larger frame of reference and fewer boundaries than most musical expressions.

The festival kicks off Sat., Feb. 24, at Fort Mason with a 6½-hour concert featuring Precipice with James Gillerman and Garth Leerer, the Real Electric Symphony with Ron Pellegrino, Paul Kallbach and Ron Heglen in a performance of "Ephemeral Forms: Mother Musings Flight Patterns," Water Music in a performance of "The Elements: Music for Strings, Wind and Percussion," The Humans in a performance of "The Humans Find the Music and Play It" and the Future Primitives in "Birth Matrix." Performances take place from 4:30 to 11 pm in Fort Mason's Bldg. 312 (second floor), Laguna at Marina, SF. Call 863-8694 for details.

Free music events continue with a concert at the Intersection on Sun., March 4, featuring a quartet with Henry Kaiser, John Grunfest, Loren Means and Henry Kuntz, a duo between Jim Richards and Hawley Adams-Currens, Shedoni with Dick Crook, Chip Dabney, Jimmy Bailey and Mark Fuller and Greg Goodman on solo piano. The afternoon concert starts at 1 pm in the North Beach performance gallery, 756 Union, SF. For details, call 397-6061.

The final program in the Free Music Festival takes place on Sat., Mar. 24 at the Metropolitan Arts Center, 1040 Geary, SF. Musicians and groups featured in the 8 pm concert include Contempo Music with George Avery, Eric Webb and Idris Ackamoor, the Optet, a quartet with John Grunfest, Boh Braye, Chuck Metcalf and Dennis Saputelli and Shintado. For more information, call 771-6535.

Of course, all events in the Free Music Festival are free.

—Susan Barnes

tra (Sun/25). Loft Jazz, 115 Main, SF, \$3.50 donation, 861-8583.

Steve Forbert plays rockabilly and blues guitar at the Boarding House with Earthworks, tonight and Sat/24, 8:30 and 11 pm. 960 Bush, \$5, 441-4333.

Tumbleweed Dance Theater presents Nora Burnett's new dance-theater work, "Bare Soles," tonight and Sat/24 and Fri/2-Sat/3, 8:30 pm. Studio Eremos, 401 Alabama, SF, \$3 or PAS voucher, 552-3541.

Marlene Therkelson Dance Company. The Bay Area modern dance group performs five works never before seen in SF, tonight and Sat/24, 8:30 pm. Oberlin Performance Gallery, 223 Mississippi, SF, \$3 donation, 697-9422.

Soon 3 is a performance art group, created and directed by

Alan Finneran. This week Soon 3 is opening a production, as well as talking about its concept of performance art. The slide/lecture concludes the Directions in Bay Area Theater series, Tues/27, 8 pm at Fort Mason, Marina Theatre, Bldg. 310, Laguna at Marina, SF, \$3, 431-2448. Soon 3's new production is a seascape in six acts called "The White Woman." It opens tonight and plays Sat/24, plus Fri/2-Sun/4, 8:30 pm, 2678 California, SF, no phone.

James Tyler, a dancer formerly with the Erick Hawkins Dance Company and a founding member of Mangrove, presents the premiere performance of his works in SF, with sets and lighting by John Reamer and Gregory Forsyth and a company of nine dancers, tonight through Sun/25, 8:30 pm. Mangrove Studio, 499 Alabama, #120 (Project Artaud), SF,

\$3 or PAS voucher plus 50¢, 731-2112.

Yusef Lateef, saxophonist and flutist, performs jazz in concert with his group, Y'all, 9 and 11:30 pm. Great American Music Hall, 859 O'Farrell, SF, \$6, 885-0750.

Terry Garthwaite: see centerfold box.



The Splendor of Dresden: Five Centuries of Art Collecting.

The German Democratic Republic has loaned over 700 works of art from the museums of Dresden. This "blockbuster" exhibit includes paintings, sculpture, jewelry, armor, gold, silver, bronzes, porcelain, prints and drawings. One of the unique features of the exhibit is the concept of grouping together objects of similar periods, such as the 16th century, Kunstkammer (closet of curiosities), the 17th century Rustkammer (armory) and the 18th century Green Vault (porcelains, bronzes and old masters). The show, which fills the entire California Palace of the Legion of Honor, opens today and continues daily, 10 am-5 pm, through June 3. A complementary series of 15 performances, "Day of Music and Dance: Splendor of Dresden," features baroque music and dance performed with authentic costume

and instruments. Check Music Listings for details. Lincoln Park, Clement at 34th Ave., SF, \$2.50, 558-3598.

Miniatures Show. Collecting miniatures of just about anything is one of the fastest growing hobbies in the country. 50 exhibitors show their stuff (and sell it, too), today, 10 am-5 pm and Sun. 5, 10 am-5 pm. Oakland Airport Hilton Inn, Hegenberger Rd., Oakl., \$2.50, 522-8725.

Louis Siegfriest is the Oakland-born painter of Western landscapes. The Oakland Museum celebrates his 80th birthday with an exhibit of selections from his new series of Mt. Diablo landscapes; opening today and continuing Tues.-Sun., 10 am-5 pm, through March 18. "In the Open: The Art of Louis Siegfriest," a film by Jane Scantlebury, screens today at 3 pm, followed by a reception at

4 pm. (The Triangle Gallery in SF is showing a retrospective survey of the artist's work). 1000 Oak, Oakl., free, 273-3401.

Free Music Festival: see centerfold box.

Bruno Bozzetto appears in person at the screening of three segments from his acclaimed animated film, "Alleoro Non Troppo," plus 70 minutes of animated shorts, "History of Inventions" (1959), "Ego" (1969) and "Strip Tease" (1977), 7:30 pm, Wheeler Auditorium, UC Berk., \$2.642-0213.

Monte Carlo Night is a fundraiser of casino gambling. Play roulette, 21, wheel of fortune and enter a raffle, 8 pm. SF Jewish Community Center, 3200 California, SF, \$5 advance, \$6 at the door (includes \$3 worth of chips, buffet table and chance at the door prize), 346-6040.

continued next page

Terry Garthwaite will join forces with vocal trio Nicholas, Glover & Wray for a musical benefit for abortion rights on Fri., Feb. 23 at the Ashkenaz in Berkeley. Ways of Meringue, an all-women rock 'n' roll band from the East Bay will also perform, along with Hobo, featuring David Garthwaite.

Proceeds from the benefit will be used by the San Francisco Chapter of the National Organization for Women to help pay off the huge debt incurred fighting for abortion rights this January. Thanks to a suit filed by the American Civil Liberties Union, MediCal continues to fund abortions for low income women in California, but the opposing Right-to-Life movement has called for a constitutional amendment aimed at making abortion a federal crime. Last year, the S.F. chap-

ter of NOW operated with a locally raised budget of \$5,000, fighting anti-abortion forces who have seemingly limitless funding.

The Abortion Rights Benefit features the reunion of Terry Garthwaite and her brother David. They played together for six years in Joy of Cooking before going separate ways. Terry, besides teaching music and performing with her band, has a new album out on Fantasy Records. Titled *Hand In Glove*, the LP showcases styles ranging from funky, back-beat vocals to gospel to jazzy ballads, with Terry's new version of Van Morrison's "Moondance" slated for release as a single.

ABORTION RIGHTS BENEFIT, Fri., Feb. 23, 9 pm; the Ashkenaz, 1317 San Pablo Ave., Berkeley; tickets \$3.50 (no advance sale); beer and wine will be sold, for info, call 398-6312.

—Michael Branton

GARTHWAITE SINGS FOR WOMEN'S RIGHTS



Terry Garthwaite

Money talks, everybody walks

Hundreds of walkers at seven different sites around the Bay Area will lace up their hiking shoes and start raising dust this Sat., Feb. 24 for the Fifth Annual Miles for Meals/Walk Against Hunger. The seven separate walks, varying in distance from 10 to 17 miles, will raise funds through pre-arranged sponsors who pledge money to individual walkers to aid the world's hungry.

Sponsors—whether they be friends, family members, doctors, churches, markets or other business people—will be contributing to CROP and the California Food Network, two organizations that fight hunger here and abroad. Half of the money raised on Feb. 24 will go toward purchasing much-needed supplies overseas, such as vegetable seeds for Ghana and Malagasy and a truck for a rural infant nutrition program in Haiti. The other half of the Miles for Meals funds will be used for emergency and supplemental feeding in California through the California Food Network. One of its ongoing programs is the bulk purchase of staple foods for low income families and senior citizens around the state.

San Francisco walk organizer Carteze Elmor says, "We're hoping for at least 1,000 walkers to



join us this year," which is 200 more than participated in San Francisco last year. In 1978, Miles for Meals walkers raised a combined total of \$85,000.

Walkers will meet on Sat., Feb. 24 at 8:30 am at one of these designated starting points (be sure and bring your completed sponsor sign-up sheet): San Francisco, Music Concourse, G.G. Park; Marin County, Dominican College; Berkeley-Oakland, Laney Forum; Mid-Contra Costa County, Diablo Valley College; San Leandro, St. Leander's Catholic Church; Menlo Park, St. Patrick's Seminary; Petaluma, Walnut Park. For info in San Francisco, call Carteze Elmor, 921-8506 or 929-8881. Or call the California Food Network, 421-8131; or CROP, 433-1583. Sign-up sheets can be picked up at the offices of CROP or California Food Network, 944 Market, SF, 9 am-5 pm, Mon.-Fri.

—Michael Branton

Eclipse events

By now, just about everyone knows about the solar eclipse taking place on Mon., Feb. 26 from 7-9:10 a.m. (the maximum coverage is at 8:02 a.m., when 88% of the sun will be covered by the

moon). We hope that everyone also knows that looking at the eclipse, even for 10 seconds, can cause serious eye damage. (See Guardian 2/14/79 for instructions for making an eclipse-viewing box).

Several organizations have arranged for public observation posts with tele-

scopes on the morning of the eclipse. They are:

- 1) The Lawrence Hall of Science in the Berkeley hills from 7:45 a.m. on.
- 2) The Chabot Science Center, 4917 Mountain Blvd., Oakl. (Call 531-4560 for reservations.)
- 3) The J. D. Randall Museum off Roosevelt Way in the Corona Heights section of San Francisco. (Here the San Francisco Amateur Astronomers will be providing

telescopes and explanations from 7 to 9 a.m.)

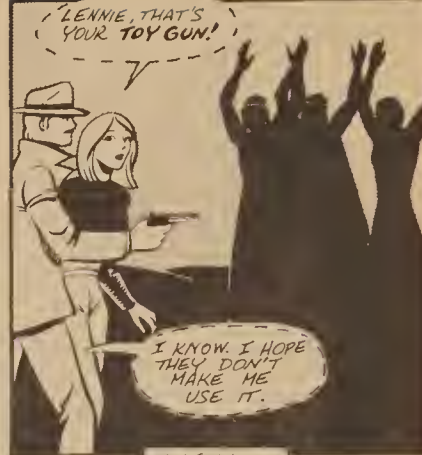
- 4) Diablo Valley College, Pleasant Hill—the observatory will be open on campus.
- 5) The Observatory at Foothill College, Los Altos Hills—the Peninsula Astronomical Society will provide assistance in viewing.

In addition, the San Francisco Sidewalk Astronomers will be setting up telescopes which are specially constructed for safe

viewing on the east steps of City Hall during the eclipse.

Other recommended places to view the eclipse include the east sides of Inspiration Point in Tilden Park in Berkeley, Mount Diablo, Mount Tamalpais, Twin Peaks and Mount Sutro, as well as the vista points along Freeway 280, Beach Park Blvd in Foster City, and the parking lots at Canada College in Redwood City and the College of San Mateo.

SAN FRANCISCO GOTHIC



CONTINUED...

by Trina Robbins

continued from previous page

Evening for the Arts is a benefit concert for Ballet Theatre West. Artists scheduled to perform include singer/composer Tim Hardin, the jazz band Pee Wee Ellis Assembly, Ballet Theatre West, rock group Starbaby and master of ceremonies Garry Goodrow. Michael Wiese's film, "Hardware Wars," the popular spoof on "Star Wars," will be screened and special effects for the whole affair are produced by Lasermation, 8 pm. Marin Civic Auditorium, Civic Center Dr., San Rafael, \$6.50 general, \$7.50 reserved, 924-7096.

"So Long, Farewell, Auf Wiedersehen, Goodbye." Hilary Carlip bids the Bay Area adieu, with a tribute to her two years of performance (as a comedian and singer) with Caught in the Act, Clowns, Bay City Reds and Alive. Entertainment includes juggling, fire-eating, singing, dancing, music and comedy, tonight and Sun/25, 8 pm. Skylight Studio, 2547 8th St., Berk., \$2-\$5 sliding scale or PAS vouchers, 387-0134.

Pickle Family Circus SF's one-ring circus, presents a benefit extravaganza, featuring Ray Jason, Geoff Hoyle and Andrea Snow, Tuba Quintet and the Pickle Family Circus Band, plus dancing, floor show, food and a raffle, 8:30 pm. Dove Hall, 18th St., between Valencia and Guerrero, SF, \$4 advance, \$5 at the door, 826-0747.



***Multiple Wedding Ceremony** for 20 American couples is performed in the East Indian style, by Swami Muktananda (in residence temporarily at his Oakland ashram) at 10:30 am, followed by a free feast. An all-night chant in honor of the Shivarati festival starts at 5:30 pm and continues through to 8 am on Mon/26. 1107 Stanford, Oakl., free, 655-8677; Muktananda presents a free lecture on the mind, Sun/4, 3:30 pm, Palace of Fine Arts Theatre, Bay at Lyon, SF, 655-8677.

Contemporary German Chamber Music. Gisela Saur-Kontarsky, Carla Henius, William Pearson, Herbert Henck, Hans Peter Haller and Wilhelm Bruck perform Wolfgang Fortner's "That Time," a 1977 piece based on a work by Samuel Beckett and Dieter Schnebel's 1971 piece, "Atemzuge," 2:30 pm, Green Room, SF Museum of Modern Art, Van

Ness at McAllister, SF, \$4 general, \$2.75 students, 751-5300. **Kiri Te Kanawa.** The international soprano sings in recital, 3 pm. War Memorial Opera House, Van Ness at Grove, SF, \$5-\$7, 861-6240.

***CETA Symphony** performs Haydn's "Trumpet Concerto," as well as works by Beethoven and Mendelssohn conducted by Edgar Braun, with trumpeter Steve Beutler, 3 pm. Oakland Auditorium Theater, 10 10th St., Oakl., free, 582-7414.

Music for String Orchestra is the title of a program of works by Telemann, David Diamond, Scarlatti, Handel and Tchaikovsky, performed by the Sinfonia of Northern California, conducted by Joyce Johnson-Hamilton, with soprano Kaaren Herr-Erickson, 4 pm. Old First Center for the Arts, Van Ness at Sacramento, SF, \$4 general, \$2.50 students and seniors, 776-1535.

New Wave Music with Dinner. Winston Tong, the Obie award-winning puppeteer currently at the Eureka Theater, performs his show during a benefit dinner for the Top Floor Gallery, 6-9 pm. Following the dinner at 10 pm, Tuxedo Moon (including Tong) and Noh Mercy, two new wave bands, perform in concert. Top Floor Gallery, 330 Grove, SF \$15 for the whole evening, or \$4 for the concert alone, 863-9000.

Peabo Bryson. The soul singer performs in concert, 7 pm. Paramount Theatre, Broadway at 21st St., Oakl., \$8-\$9, 465-6400.

Charlie Blacklock is a retired electrician from Alameda. He plays the saw, along with some old-time and bluegrass musicians, 7:30 pm. Plowshares, Fort Mason, Bldg. 312, rm. 3-G, Laguna at Marina, SF, \$2 or PAS voucher, 441-8910.

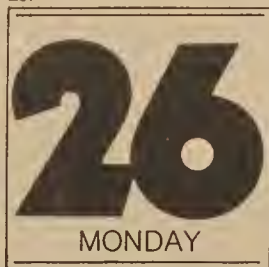
The Filmmaking Kuchar Brothers encouraged the use of 8 mm film with their late Fifties-early Sixties Films screening tonight at 8 pm. The rarely seen shorts include "I was a Teenage Rumpot," "Born of the Wind," "Lust for Ecstasy" and "Anita Needs Me." Cinematheque, SF Art Institute, 800 Chestnut, SF, \$2, 586-8486.

"Teseo" is Handel's opera, performed by Pippin's Pocket Opera, with Gene Albin, Stephanie Friedman and Francesca Howe, 8 pm. Old Spaghetti Factory, 478 Green, SF, \$5, 928-8139.

Rare W. C. Fields Classics. Everyone's favorite child and animal hater stars in five shorts, including his first film ("Pool Sharks," 1915) and his first talkie ("The Golf Specialist," 1930), 8 pm. Intersection Theatre, 756 Union, SF, \$2 general, \$1 children, 397-6061.

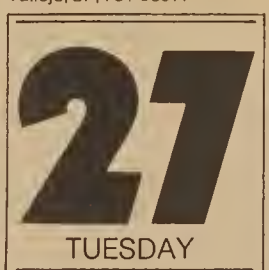
Robert Parkins, the chapel organist at Duke University, plays early Spanish keyboard music, and music by J. S. Bach, 8 pm. Hertz Hall, UC Berk., \$3 general, \$2 students, 642-9988.

SF Symphony: see Wednesday/28.



Films of Art. The Four Star screens Thom Anderson's film of Eadweard Muybridge's zoopraxographic photographs, which shows the photos first as stills and then sequentially to simulate motion. Emile de Antonio's "Painters Painting," interviews with de Kooning, Johns, Rauschenberg, Motherwell, Poonis, Stella and Warhol, Clement at 23rd Ave., SF, \$3.50. Call 752-2650 for times.

James Leary Big Band plays two free concerts, tonight 9 and 11 pm. Keystone Korner, 750 Vallejo, SF, 781-0697.



John Steinbeck Day: If John Steinbeck were still alive, today would be his 77th birthday. In honor of the Nobel prize-winner, a commemorative 15¢ stamp will be issued today at an 11 am ceremony, with music by the Fort Ord Military Band, at the John Steinbeck Library, 110 W. San Luis, Salinas. At 2:30 pm, Tetsumaro Hayashi presents an illustrated lecture on the writer, followed by a screening of the film, "East of Eden," with James Dean at 4 pm. Salinas City Hall Rotunda, free. The evening's festivities start at 5 pm, with a no-host bar and continues with a banquet at 6 pm and the Monterey County Symphony's performance of Copland's "Red Pony Suite," along with works by Gershwin and Dvorak, conducted by Haymo Taeuber, 8 pm. Salinas Community Conference Center, Salinas, \$6 for symphony, \$25 for symphony and banquet, (408) 758-7311.

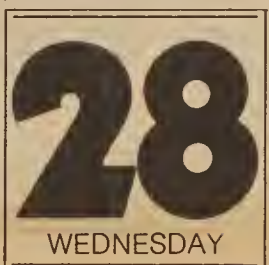
***"Book of Hours":** 21 print makers from Fort Mason have prepared a modern version of the medieval classic, directed by Elenor Rappe. The exhibit opens today and continues daily, 10 am-10 pm. Marshall Myers Gallery, 1177 California, SF, free, 343-3900.

Filmmaker Richard Serra appears in person at the

screening of seven of his shorts, dating from 1968-1978, 7 pm. University Art Museum's Pacific Film Archive, 2621 Durant, Berk., \$2.50, 642-1413.

***Family-Style New Wave** seems to be a contradiction in terms, but that's how the Situations and the Cut-Outs bill themselves. They're appearing as part of the performing arts series of SF Art Institute, 7:30 pm. 800 Chestnut, SF, free, 771-7020.

Max Roach plays drums at Keystone Korner, tonight through Sun/4, 9 and 11 pm (plus 1 am, Fri.-Sat.), 750 Vallejo, SF, \$5, 781-0697.



***Richard Serra,** the New York sculptor who works with monumental steel forms, opens a show of his work today at 11 am. Matrix Gallery, University Art Museum, 2621 Durant, Berk., free, 642-0808.

"Aftershock." Inner City Cultural Repertory Theater, a multi-racial group from Los Angeles, performs a satiric musical revue on life in California, including such burning issues as birth control, love, religion, discrimination, rape, television commercials and violence, directed by C. Bernard Jackson, noon. Student Union Amphitheatre, San Jose State University, San Jose, free, tonight at 8 pm, (408) 277-2807; Julian Theater, 953 De Haro, SF, \$4 general, \$3 students and seniors and unemployed, 647-8098; Sat/3-Sun/4, 8 pm, Epic West, 2640 College, Berk., \$4, 549-1844.

***"Escape to Freedom."** As part of the Black History Month celebrations, local actors perform this play written by a high school student, along with a puppet performance by the Little Grains of Sand, plus African dance by the A-de dance group, 6:30 pm. Golden Gate Branch of the Oakland Public Library, 5606 San Pablo, Oakl., free (refreshments available), 652-3584.

SF Symphony performs an all-Bach program, conducted by Nikolaus Harnoncourt, with soprano Gaelyne Gabora, tonight and Fri/2-Sat/3, 8:30 pm. War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$14, 431-5400; Thurs/1, 8 pm, Zellerbach Auditorium, UC Berk., \$5.50-\$10.50 general, \$5-\$7 students, 642-9988; Harnoncourt conducts two master classes, Sun/25, 2 and 4 pm, Hellman Hall, 1201 Ortega, SF, \$5, 564-8086.

John Fahey plays acoustic guitar tonight at Great American Music Hall, 8:30 and 11:30 pm. 859 O'Farrell, SF, \$6, 885-0750.

"The Tavern" see Friday/2.



Pilobolus Dance Company is a unique troupe of athletic modern dancers concerned with shapes and form. They open a three-day engagement at Memorial Auditorium of Stanford University, tonight through Sat/3, 8 pm. Palo Alto, \$5.50-\$7.50, 497-4317.

"The Dramatic Event: A Discussion of the Elements of Performance." The Friends of American Conservatory Theater present the annual series of four consecutive Thurs. lectures, conducted by Charles R. Lyons of the Stanford drama department. The series kicks off at 8 pm, with a discussion on the text and director of "The Winter's Tale," followed by coffee and informal talk with Lyons Fireman's Fund Forum, 3333 California, SF, call 771-3880 for ticket information.

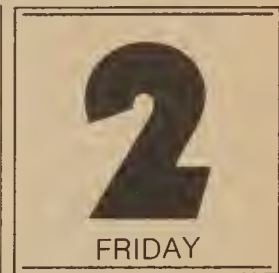
Sophia Loren appears in person at a UNICEF benefit screening of one of her film classics, "Marriage, Italian Style," with Marcello Mastroianni. The Italian actress makes a red carpet entrance tonight at 8 pm and then gives a half-hour interview, followed by the film. Warfield Theater, 982 Market, SF, \$5-\$15, 982-6031.

Poetry Reading with Baltimore poets Kirby Malone, Chris Mason and Marshall Reed features traditional readings, as well as sound poetry work which explores the use of parts of speech and the human voice, 8 pm. 80 Langton, SF, \$2-general, \$1 members, 626-5416.

"Duykers the First." Actor-vocalist John Duykers stars in the world premiere conceived and directed by George Coates, an experimental performance artist. Production opens tonight and plays Thurs.-Sat., 8 pm, through March 31, previews scheduled Thurs/22-Sat/24, 8 pm. Intersection Theatre, 756 Union, SF, \$3.50 or PAS voucher, 845-3180.

Mary Watkins, a jazz-fusion musician who records with the all-woman Olivia Record Company, performs at The City with BAM Award winner Linda Tillery and Jerene Jackson, tonight through Sat/3, 9 and 11 pm. Montgomery at Broadway, SF, \$5, 391-7920.

"The Tavern": see Friday/2.



Fourth Annual Authors Night features readings by Alice Adams, Kay Boyle, Herb Caen, Daniel Ellsberg, Paul Erdman, Art Hoppe, Ishmael Reed and Alice Walker, plus a host of other known writers, in a benefit for Presidio High, 7 pm. Old Mint, Mission at 5th St., SF, \$5 includes champagne, 751-9318.

"Toys in the Attic." SF Repertory Company presents a return engagement of its well-received production of Lillian Hellman's drama, directed by Michelle Truffaut and starring the original cast of the last summer's production, opening tonight and playing Fri.-Sun., 8 pm, through March 18, 4147 19th St., SF, \$4.50 or PAS voucher, 863-4859.

Music from Marlboro, with oboist Rudolph Vrbsky, violinists Isidore Cohen and Bayla Keyes, violist Ira Weller and cellists Jerry Grossman and Judith Serkin, perform works by Boccherini, Mozart and Schubert, 8 pm. Zellerbach Auditorium, UC Berk., \$5 general, \$3 students, 642-9988.

"The Tavern" Berkeley Repertory Theatre presents George M. Cohan's mystery-comedy set in a tavern on a stormy night, where a vagabond, a confused woman and the state governor and his wife all seek shelter, directed by John Raymond Freimann. Production opens and plays Tues.-Sat., 8 pm, Sun., 2 and 7 pm, through April 15, with previews scheduled Wed/28 and Thurs/1, 8 pm, 2980 College, Berk., \$5.50-\$8, 845-4700.

Ralph Jones, an East Coast composer known for his work with ultrasound, performs a concert of electronic music, "Star Networks at the Singing Point," 8 pm. 80 Langton, SF, \$2 general, \$1 members, 626-5416.

The Arch Ensemble is a well-received 16-member group dedicated to 20th century music. Robert Hughes leads the ensemble and six guest artists in works by Don Buchla, Allaudin Mathieu, William Bolcom and Salvatore Martirano, 8:30 pm, Mills College, Concert Hall, Seminary at MacArthur, Oakl.; Sun/4, 3 pm, SF Conservatory of Music, Hellman Hall, 19th Ave. at Ortega, SF, \$4 general, \$3 students, \$2.50 seniors, 841-0232.

*** Indicates general admission of \$1 or less.**
—Susan Shepard

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C CLUBS

SAN FRANCISCO

Artemis Society: Pam Boyd (guitar/vocals), Fri/23, M.J. Lallo and trio (jazz), Sat/24, a women's coffeehouse, 1199 Valencia, 647-4144

Atrium Lobby: Dick Saltzman Quartet (jazz), 1-5 pm, with guest trombonists Tricky Lotton and Danny Armstrong, 2-3 pm, Sat/24, Hyatt Regency, Market at California, 788-1234

The Boarding House: Steve Forbert (guitar/vocals), Earthworks (jazz/rock), Fri/23-Sat/24, Gallagher (comedy), Boots (r&b), Wed/28-Sat/3, 960 Bush, 441-4333

Chez Jacques: Snow (comedy), Fri/23, Pilar du Rem (jazz/pop), 9:30 pm, Sat/24, Ruth Hastings and Co. (cabaret), Sun/25, Judy Johnson (pop/ballad), Mon/26, Mardi Gras special with Dana Balin and Doug Trantham, plus dinner and champagne, Tues/27, Diana Capereilo (jazz/pop), Wed/28, Sigrid Wurschmidt and Bob Di Matteo (neo-cabaret), Thurs/1, Hellman and Groves (pop), Fri/2, all shows at 10 pm except where noted, 1390 California, 775-7574

Christo's: Listen with Mel Martin (jazz/Latin), Sat/24, The Ritz (rock/top 40), 11 pm Wed/28-Sat/3, 445 Powell, 982-7321

The City: Ann Weldon (pop), through Sat/24, Mary Watkins with Linda Tillery and Jerene Jackson (rock/pop), Thurs/1-Sat/3, Montgomery at Broadway, 391-7920

Club of the Deaf: X (new wave), Bags (new wave), Suburbs (new wave), Sat/24, Zeros (new wave), Belfast Cowboys (new wave), VKims (new wave), Vandals (new wave), Wed/28, 530 Valencia, 221-0383 or 863-6069

Country Road: The Haircuts (rock/top 40), Fri/23-Sat/24, Parnassus (rock/top 40), Fri/2-Sat/3, 736 Irving, 665-6551

Fanny's: Sharon McNight (pop/ballad), Fri-Sat, afternoon Sun., Pam Brooks (opera/ta), Sun.: Lynn Brown (pop/ballad), Mon.: Marlene Fontenay (pop/ballad), Tues-Wed., Pam Brooks (pop/ballad), Thurs., 4230 18th St., 621-5570

Great American Music Hall: Yusef Lateef (jazz), Fri/23, Kenny Burrell (jazz), Sat/24, Gary Burton (rock/blues), Sun/25, John Fahey (folk/pop), Alex de Grassi, Wed/28, Rick and Ruby (comedy), Bob Sarlatte (comedy) Thurs/1-Fri/2, with the Streethearts (rock/top 40), Fri/2 859 O'Farrell, 885-0750

Gulliver's: White-White & Co. (soul/pop), Fri., Victoria Kirby and Friends (pop/ballad), Sat., Jr. Earl Band (blues), Sun.: Lisa and Debbie (blues), Mon., Ophelia (pop), Tues.: Janet Ermons (pop), Wed., Hank & Jean (country), Thurs., 348 Columbus, 982-0833

Kabbalah Koffee House: Mississippi Johnny Waters and the Blues Survivors (blues), Wed/28, Shira and Jerry (Jewish folk), Thurs/1, SF Jewish Community Center, 3200 California, 346-6040

Keystone Korner: Ted Curson Sextet, with Julian Priester (jazz), through Sun/25, James Leary Big Band (jazz), Mon/26, Max Roach Quartet (jazz), Tues/27-Sun/4, 750 Vallejo, 781-0697

Last Day Saloon: Billy C. Farlow (country/swing), Fri/23, Water Bros. (rock), Sat/24, Wed/28, Wheeler (country/rock), Sun/25, audition, Mon/26, Snaful (jazz/rock), Tues/27, 406 Clement, 387-6343

Loft Jazz: Bob Braye's Peace and Rhythm Bands (jazz/blues), Blowing' soul with Ed Brown (jazz/blues), midnight Fri/23, Ed Kelly and band (jazz), Sat/24, Chuck Metcalf and his 10-piece orchestra (jazz), Sun/25, with West Coast Dance Works, Inc. featuring Ed Mock (jazz dance), Fri/24-Sun/25, 115 Main

Mabuhay Gardens: the Otts, the Bags, Alley Cats, Fri/23, Dead Kennedys, V.I.P.s, the Runz, Sat/24, Lady La Rue, Golden Dragon, Undersong, Sun/25, Complete Unknowns, Los Micro-Waves, Eno's "Tales of Twisted Romance" (drama), Mon/26, Highway, Eye Protection, Alex the Cat, Tues/27, Outrageous Beauty Pageant (contest), 8:30 pm, Pearl Harbor and the Explosions, Contraband, act Iba, 11 pm Wed/28, all new wave acts, all shows at 11 pm except where noted, 443 Broadway, 956-3315

Major Pond's: The Toons (pop), Fri/23, Wed/28, Anna Klinger (pop/ballad), Sat/24, SF Clas-

sical Saxophone Quartet, Tues/27, 2801 California, 567-5010

McGowan's Wharf Tavern: Bruce Leighton and John Gregory, 5:30 pm Fri/23, 7:30 pm Sat/24, 3:30 pm Sun/25, 9 pm Mon/26-Tues/27, Jeff Hurn and Jim Salinas, 9:30 pm Fri/23-Sat/24, Dave May, 3:30 pm Sat/24, 7:30 pm Sun/25, Julie Farboin (pop/ballad), Wed/28, 101 Jefferson, 441-5515

Mooney's Irish Pub: Out of Hand Band (rock), Fri/23, Wheeler (country/rock), Sat/24, Pele and Sharon (rock/blues), 6-10 pm Sun/25, Dave Judd, Thurs/1, Jordan Playboy (country/rock), Fri/2-Sat/3, 1525 Grant, 982-4330

Network Coffeehouse: Wind Sung Sounds with Larkin (acoustic/eastern), Fri/23, Ian Mishkin (folk/ballad), Mon/26, Sylvan Grey (Finnish harp), Fri/2, 1036 Bush, 989-6097

New Orleans Room: Jimmy Diamond's Nob Hill Gang (Dixieland), nightly, The Fairmont, California at Mason, 772-5000

Old Waldorf: Greg Kihn Band (rock), Fri/23, Michael Bloomfield Band (blues), Sat/24, Randy Hansen's Machine Gun in a tribute to Jimi Hendrix (rock), Tues/27, Mitch Ryder (rock), Roy Loney and the Phantom Movers, Wed/28-Thurs/1, Robben Ford Band (rock), Fri/2-Sat/3, 444 Battery, 397-3884

Other Cafe: Back in the Saddle (country/blues), Fri/23, stand-up comedy, Sat/24, Wed/28, Michael Bloomfield (blues), Sun/25, open mike, Mon/26, Leila and the Snakes (comedy), Tues/27, 100 Carl at Cole, 681-0748

Owl and Monkey Cafe: Lumiere (soul/pop), Fri/23, Peach Reasoner (jazz), Sat/24, open mike, Thurs/1, 1336 9th Ave., 664-9892

The Palms: Pearl Harbor and the Explosions (new wave), Fri/23-Sat/24, Sharon McNight (pop/ballad), Sun/25, Stu Blank Band (rock), Mon/26, Iba, Tues/27, Thurs/1-Fri/2, Star Baby (rock/top 40), Wed/28, Polk at Pine, 673-7771

Paul's Saloon: High Country (bluegrass), Fri, Wed., Iba, Sat., Good Ol' Persons (bluegrass), Sun., bluegrass jam session, Mon., Old Friends (bluegrass), Tues., Done Gone (bluegrass), Thurs., 3251 Scott, 922-2456

Plowshares Coffee House: Charlie Blacklock and Friends (bluegrass/old time), 7:30 pm Sun/25, Fort Mason Bldg. 312 (1hrd floor), near Laguna at Marina, 441-8910

Rainbow Cattle Company: Hickory Switch (bluegrass), 4 pm Sun/25, 199 Valencia, 861-9562

Roland's: Mike Greensill Trio (jazz), Fri/23, Federico Cervantes Trio (jazz), Sat/24, Tues/27-Thurs/1, jazz jam session with Federico Cervantes 4 pm Sun/25, John Cordoni Big Band (jazz), Sun/25, A Touch of Class (top 40/disc), Mon/26, 3309 Fillmore, 921-7774

Russo's: Martin and Healy (folk/rock), Fri/23, Hardin and Russell (country/blues), Sat/24, Randy Craig (jazz piano), Tues/27, Iba, Wed/28-Fri/1, Union at Grant, 391-4343

Sacred Grounds: Jack Cutler, Fri/23, Angel, Sat/24, Ian Mishkin (folk), Sun/25, Ragged But Right (country/bluegrass), Mon/26, Friendship (folk), Tues/27, Yerba Buena Sheiks, Wed/28, 2095 Hayes, 387-3859

Savoy Tivoli: Faye Carol and Iro (jazz/blues), Thurs-Sat., afternoon Sun., 1434 Grant, 362-7023

Terrace Room: Abe Battat Trio (pop/top 40), Mon-Sat., Frank Denke (pop piano), 4-8 pm Tues-Sat., St. Francis, Powell at Geary, 397-7000

Union Depot: Hardin and Russell (country/blues), 2-4 pm Fri/23, Iltms, 4:30-7 pm Mon/26, jazz jam session, 5-7 pm Tues/27, Mark Natfalin (blues), 5-7 pm Wed/28, Percy Owens Trio (jazz), 5-7 pm Thurs/1, Julian Priester Trio (jazz), 2-4 pm Fri/2, Student Union, SFSU, 1600 Holloway, 469-2426

Venetian Room: Bobby Short (pop/ballad), through Wed/28, Della Reese (soul/pop), Thurs/1-Wed/14, closed Mon., The Fairmont, Mason at California, 772-5163

Washington Square Bar & Grill: John Horton Cooper (jazz piano), Fri-Sat., Mike Lipskin (jazz piano), Sun., Burt Bales (jazz piano), Mon.-Tues.: Norma Teagarden (jazz piano), Wed.: Dick Fregulia and Dorothy Moscovitz (jazz piano/vocals), Thurs., 1707 Powell, 982-8123

EAST BAY

Barclay Jack's: Mike Moss and SF Limited (jazz/pop), Wed-Sat., Ad-Infinitum (jazz), Sun-Mon., J. Young Trio (jazz), Tues., 1211 Embarcadero, Oakland, 261-3287

Bear's Lair: Hyway (rock), Fri/23, U.C. Jazz Ensemble, Wed/28, Student Union, UC Berk., 642-6329

Berkeley Square: Vince Hickey Jazz Cardinals (jazz/swing), Fri.: Iba, Sat., Thurs.: Lee Harris Quartet (blues), Sun., Bob Easley Quartet (jazz), Mon., John Burr Quartet (jazz), Tues., Pure Honey (soul/pop), Wed., 1333 University, Berk., 843-6733

Freight and Salvage: Toni Brown, George Christopoulos, Julie Stafford and Friends (folk/pop), Fri/23, Darryl Henriques (comedy), Sat/24, closed, Sun/25-Mon/26, open mike, Tues/27, Peter Berg, Wed/28, 1827 San Pablo, Berk., 548-1761

Harlow's: B.H.O. (rock/top 40), through Sun/25, 39135 Civic Center Dr., Fremont, 796-7922

International Cafe: Amsterdam (rock), Big Deal (rock), Fri/23, Excalibur (rock), Satin Steel (rock), Sat/24, Aura, Sun/25, poetry, Mon/26, audition, Tues/27, The Lepers (new wave), Blazer, Wed/28, 2516 Telegraph, Berk., 841-9070

Iron Horse Saloon: Deluxe (rock), Fri/23, House Rockers, Sat/24, audition, Tues/27, Skycreek (country/rock), Wed/28, Fri/2: Ron Thompson Band (blues), Thurs/1, 37501 Niles, Fremont, 971-9812

Keystone Berkeley: David La Flamme (rock), Mistress (rock), Fri/23, Jan and Dean (rock), Sat/24, The Charmers (rock), Smoke, Inc. (rock/top 40), Mon/26, Reconstruction with Merl Saunders, Gaylord Birch, Ed Neumeister, John Kahn, Ron Stallings and guest guitarist Jerry Garcia (jazz/funk), Tues/27, closed, Wed/28, Jump

Street (folk), Thurs/1, Stoneground (rock), Mistress, Fri/2, 2119 University, Berk., 841-9903

La Pena: Songs of the Latin American Cultural Resistance (Latin folk), Fri/23, Roots of Creation (reggae), Sat/24, Commonarts benefit with the Black Renaissance Talent Show, Sun/25, films (see offbeat movies), Mon/26-Tues/27, "Mindanao" (drama), Wed/28, 3105 Shattuck, Berk., 849-2568

Larry Blake's: Don Burham Band (country/rock), Fri/23, Nexus (jazz/rock), Sat/24, Earthworks (jazz/rock), Sun/25, Gary Pinkas (pop/ballad), Mon/26, Lea Harris Band (jazz/rock), Tues/27, Andrei Kitaev (jazz piano), Wed/28, 2367 Telegraph, Berk., 848-0886

Mr. Major's: Cal Tjader (Latin/jazz), Fri/23-Sun/25, jazz jam session with Don Ramsey, 5-9 pm Sun/25, Ed Kelly Trio (jazz), Don Ramsey Trio (jazz), Fri/2-Sun/4, 8021 MacArthur, Oakl., 569-6000

The Point: Dick Oxtol's Golden Age Jazz Band, Fri-Sat., 32 Washington, Point Richmond, 233-4295

Rio Theatre: Stu Blank Band (rock), West Coast Sheiks, Fri/23, Iba, Sat/24, 140 Parker, Rodeo, 799-0074

Rosebud's: Rystraw (Irish/old time), Fri/23, Vern Williams Band (bluegrass), Sat/24, 433 First St., Benecia, (707) 745-9988

SOUTH BAY

Bodega: Poker Face (rock), Fri/23-Sat/24, Kid Courage (rock), Tues/27, Mark Ford Band (rock), Wed/28, Robben Ford Band (rock), Thurs/1, Hush, Fri/2-Sat/3, 30 South Central, Campbell, (408) 374-0000

Chuck's Cellar: Rick and Ruby (comedy), Fri/23-Sat/24, John and Suzanne (folk), Mon/26, Gene Medler, Tues/27, Chanter, Wed/28, Jules Broussard (jazz/rock), Thurs/1, Pat Dailey, Fri/2-Sat/3, 4926 El Camino Real, Los Altos, 964-0220

The Country Store Tavern: J.D. Borman Band (rock), Fri/23, Glide (gospel/rock), Sat/24, Skycreek (country/rock), Sun/25, Back in the Saddle (country/bluegrass), Mon/26, Laugh Your Ass Off (comedy), Tues/27, Garcia Bros. (rock), Wed/28, Poker Face (rock), Thurs/1-Sat/3, 157 W. El Camino, Sunnyvale, (408) 736-0921

Eulipia Cafe: Eulipia Trio (jazz), Fri/23-Sat/24, with Bill Farley (comedy), Sat/24, 374 First St., San Jose, (408) 293-6818

Fargo's: Garcia Bros. (rock), Fri/23-Sat/24, Starfire (rock/top 40), Sun/25-Tues/27, Joe Sharino, Wed/28, Apostrophe (rock/top 40), Thurs/1-Sat/3, 2540 California, Mountain View, 941-6373

The Garret: Ballard, Madeiros and Shannon, Fri/23, Julie Farboin (pop/ballad), Sat/24, Lahaina, Sun/25, audition, Mon/26, Espresso, Tues/27, Joel Abramson, Wed/28, The Pruneyard, Campbell, (408) 371-6505

The Hall: Hoodoo Rhythm Devils (r&b), Fri/23-Sat/24, The Toons (pop), Sun/25, Solstice, Mon/26, Naomi Ruth Eisenberg (jazz/rock), Tues/27, Nimbus (rock), Wed/28, Ivory Tower, Thurs/1, 1425 Burlingame Ave., Burlingame, 348-1112

Iron Works Restaurant: Shagbark Hickory (country/bluegrass), Fri., Ball Taylor Band (folk/rock), Sat., Comming Home, Sun., The Toons (pop), Mon.: Back in the Saddle (country/bluegrass), Tues., Thurs., Poker Face (rock), Wed., 3877 El Camino Real, Palo Alto, 493-3433

Jumping Frog Saloon: Gotcha (rock/top 40), through Sat/24, Burns, Renwick and Rags (top 40/disc), Sun/25, Sound Barrier (rock/top 40), Tues/27-Sat/3, 2540 California, Mountain View, 941-4900

Keystone Palo Alto: Jan and Dean (rock), Fri/23, Greg Kihn Band (rock), Sat/24, Uncle Rainbow (rock), Ball Taylor Band (folk/rock), Sun/25, closed, Mon/26-Tues/27, Reconstruction with Merl Saunders, John Kahn, Ron Stallings, Gaylord Birch, Ed Neumeister and guest guitarist Jerry Garcia (jazz/funk), Wed/28, 260 California, Palo Alto, 324-1402

Kuumbwa Jazz Center: Eddie Duran, Benny Barth, Dean Rellly Trio (jazz), On or About with Baird Miller (jazz), Fri/23, Ted Curson Quintet with Nick Brignola (jazz), Mon/26, 320-2 Cedar, Santa Cruz, (408) 427-2227

Miramar Beach Inn: Boarding House Reach (rock), Fri/23-Sat/24, Hwy One (rock), Sun/25, Red Alert (rock), Mon/26, Razor (rock), Tues/27, Boots (r&b), Wed/28, Streamliner (rock), Thurs/1-Sat/3, Coast Hwy., Half Moon Bay, 726-9053

Mountain Charlie's Saloon: Chanter, Fri/23, Shagbark Hickory (country/bluegrass), Sat/24, Chris Ramey, Sun/25, Gary, Tom and Steve, Mon/26, The Fingers, Tues/27, Swallow Tail, Wed/28, 15 N. Santa Cruz Ave., Los Gatos (408) 354-2410

Odyssey Room: Streetheart (rock/top 40), through Sat/24, Iba, Sun/25, Michael Bloomfield (blues), Mon/26, Gotcha (rock/top 40), Tues/27-Sat/3, 799 E. El Camino Real, Sunnyvale, (408) 245-4448

Paradiso: Pilar du Rem (jazz/pop), Fri/23, Los Flamencos (dance), Sat/24, stand-up comedy, Wed/28, 821 Front St., Santa Cruz, (408) 423-8587

The Princeton: Max Borjor Orchestra (pop/swing), Fri-Sat., Full Faith and Credit (big band), 4-7 pm Sun., Capistrano at Prospect, Princeton (near Half Moon Bay), 728-7311

Smoky Mountain Saloon: Skycreek (country/rock), Fri/23, Streamliner (rock), Sat/24-Sun/25, Poker Face (rock), Mon/26, Garcia Bros. (rock), Tues/27, Cornell Hurd (country/swing), Wed/28, Uncle Rainbow (rock), Thurs/1-Sat/3, 33 S. Central Ave., Campbell, (408) 866-8288

Wooden Nickel: Glide (gospel/rock), Fri/23, Thurs/1, Skycreek (country/rock), Sat/24, Tues/27 (broadcast live on KCSU 89.1 FM), audition, Sun/25: Ball Taylor Band (folk/rock), Mon/26, Avalon (rock), Wed/28, Fri/2, 2505 The Alameda, Santa Clara, (408) 247-0552

NORTH BAY

The Cabaret: Santa Rosa Cheap Suits, Don Oliver and Frenz (new wave), Fri/23, The Impostors (new wave), The Alley Cats (new wave), Tatloored

Vegetables (new wave), Sat/24, community dinner with Willie Cries, Wed/28, 85 La Plaza, Colati, (707) 795-7622

Inn of the Beginning: Larry Hosford and Friends (country), Jordan Playboy (country/rock), Fri/23-Sat/24, Amos Garrett and Geotl Muldaur and Mark Natfalin (blues), Sun/25, Tasmanian Devils (rock/reggae), Darby Slick Band, Wed/28, The Arrows (rock), Thurs/1-Sat/3, Billy C. Farlow (country/swing), Fri/2-Sat/3, Colati, (707) 795-9955

The Laguna: Lazy Bones (country/rock), Fri/23, California Zephyr (country/rock), Sat/24, Hwy 101 (rock), Sun/25, "History of Animation" (film), Tues/27: Paul and Margie (Irish), Wed/28, Scorby's Magic and Music, Thurs/1, Kate Wolf (country), Fri/2, 234 S. Main, Sebastopol, (707) 823-5240

Old Mill Tavern: Goodman Bros. (rock), Fri/23, Slyde, Sat/24, open mike with Michael White and Bill Kirchen, Mon/26, 106 Throckmorton, Mill Valley, 388-9595

Rancho Nicasio: Stoneground (rock), Razor (rock), Fri/23, Nick Graveniles (blues), Sat/24, Nattalin-Thompson Band (blues), Wed/28, 1 Ranchera Rd., Nicasio, 662-2012

Sleeping Lady Cafe: Tasmanian Devils (rock/reggae), Fri/23-Sat/24, Tim Hardin (folk/ballad), Sun/25, Roger Saloom (country/ballad), Mon/26, Goodman Bros. (rock), Tues/27, East-West Band (jazz/rock), Wed/28, 58 Bolinas, Fairfax, 456-2044

Sweetwater: Jules Broussard (jazz/rock), Fri-Sat., afternoon Sun., 153 Throckmorton, Mill Valley, 388-2820

Trident: Tucki Bailey Quartet (jazz/blues), Fri/23, Wed/28, New Mann Quartet (jazz), Tues/27, Jon Erksen Quartet (jazz), Thurs/1, Ad-Infinitum (jazz), Fri/2, 565 Bridgeway, Sausalito, 332-1334

Yountville Saloon: Star Baby (rock/top 40), Thurs/22-Fri/23, Boots (r&b), Sat/24, Calvin Ross and Friends (jazz/rock), Sun/24, 6480 Washington St., Yountville, (707) 944-2761

"Iba" stands for "to be announced."

—Susan Barnes

T THEATER

PREVIEWS

"The Visit": American Conservatory Theater presents Friedrich Durrenmatt's drama about the world's wealthiest woman who returns to the town that humiliated her years before, seeking vengeance. The production opens Tues/6 and plays in repertory Mon-Thurs., 8 pm and a Sat matinee, 2:30 pm (\$7-\$10), Fri-Sat., 8:30 pm (\$9-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), with previews scheduled Wed/28, Thurs/1 and Mon/5, 8 pm, plus a matinee Sat/3, 2:30 pm (\$6-\$9), Geary Theater, Geary at Mason, SF, call 673-6440 for individual production dates.

OPENINGS

"Toys in the Attic": SF Repertory Company presents a return engagement of its well-received production of Lillian Hellman's drama, directed by Michelle Truffaut and starring the original cast of the last summer's production, opening Fri/2 and playing Fri-Sat., 8 pm, through March 18, 4147 19th St., SF, \$4.50 or PAS voucher, 863-4859

"The Tavern": Berkeley Repertory Theatre presents George M. Cohan's mystery-comedy set in a tavern on a stormy night, where a vagabond, a confused woman and the state governor and his wife all seek shelter, directed by John

Raymond Freemann, production opens Fri/2 and plays Tues-Sat., 8 pm, Sun., 2 and 7 pm, through April 15, with previews scheduled Wed/28 and Thurs/1, 8 pm, 2980 College, Berk., \$5.50-\$8, 845-4700

"The Play's the Thing": California Actors Theatre presents Ferenc Molnar's play, opening Thurs/1 and playing Tues-Fri., 8 pm, Sat., 2, 5 and 8:30 pm, Sun. at 7 pm, Old Town Theater, 50 University, Los Gatos, \$4.75-\$9.75 general, student rush (five minutes before showtime), \$3.25, (408) 354-6057

"Duykers the First": Actor-vocalist John Duykers stars in the world premiere conceived and directed by George Coates, an experimental performance artist, production opens Thurs/1 and plays Thurs-Sat., 8 pm, through March 31, previews scheduled Thurs/22-Sat/24, 8 pm, Intersection Theater, 756 Union, SF, \$3.50 or PAS voucher, 845-3180

"Sight Lines": Magic Theatre presents Mark Eisman's drama about the real and allegorical effects and experiences of blindness, production opens Fri/23 and plays Thurs-Sun., 8:30 pm through March 25, Fort Mason, Bldg. 314, Laguna et Marine, SF, \$5 general, \$4 students and seniors or PAS voucher, 885-9928

"omegAlpha": Dr. Wayne Rood presents the world premiere of his arrangement of the apocalyptic vision of the first century mystic, John, based totally on the last book of the New Testament, the production features laser beams, synthesizers music, choral speaking, dance and drama opening Fri/23 and playing Thurs-Sat., 8 pm, Sun., 7:30 pm, through April 8, Trinity Center, Dana at Durant, Berk., \$3-\$3.50, \$1 discount for students and seniors or PAS voucher plus \$1, 848-0528

"Two Gentlemen of Verona": Wm. Shakespeare & Friends, a new theater company, presents Shakespeare's comedy as its first production opening Thurs/22 and playing Thurs-Sat., 8 pm and Sun., 7:30 pm, through April 22, The Olde Venetian Bakery Theater, 2202 Powell, SF, \$2.75-\$5.25, 431-7600

ONGOING PRODUCTIONS

"No Man's Land": Julian Theatre presents the SF premiere of a new play by Harold Pinter about a reclusive writer and his relationship with his two manipulative servants, directed by Brenda Reineccius, production plays Thurs/1-Sat/3, 8 pm, plus Sun/4, 3 pm, Mercy Center for the Performing Arts, 3250 19th Ave., SF, \$3.50-\$4.50 or PAS voucher, \$1 discount for students and seniors, 647-8098

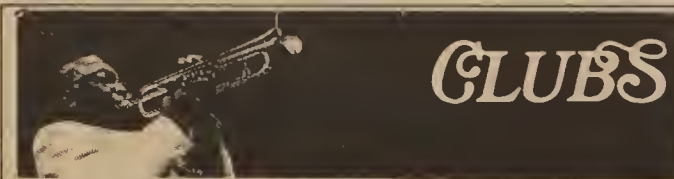
"The West Street Gang": Theatre Rhinoceros, a two-year-old gay theater company, presents Doric Wilson's comedy about the gay bar scene in New York, directed by Allan Estes, production plays Fri-Sat., 8 pm, through March 10, Black and Blue (a gay bar), 8th St. at Howard, SF, \$4 (includes a drink from the bar), 621-3911

"In Splendid Error": Oakland Ensemble Theatre presents William Branch's historical drama about abolitionist John Brown and black leader Frederick Douglass and the tragic siege at Harper's Ferry West Virginia. Directed by Sandra L. Richards, production plays Thurs-Sat., 8:30 pm, and Sun. 5:30 pm, through March 18, 660 13th St., Oakl., \$3.50-\$5, 832-8030

"Wine in the Wilderness": Black Repertory Group presents Alice Childress's drama about the need for black identity in Harlem of the Sixties, directed by Jan-Taylor Blythe, playing Thurs-Sat., 8:15 pm, through March 24, 1719 Alcatraz, Berk., \$3.50 general, \$2 students, 99¢ seniors, 547-9412

"Rosencrantz and Guildenstern are Dead": Actors Ark Theatre presents Tom Stoppard's drama about Hamlet's two treacherous friends, directed by Ugo Baldassari, production plays Thurs-Sat., 8:30 pm, through March 3, Gill Theater, Campion Hall, USF, Fulton at Cole, SF, \$4.50 general, \$3.50 students, 661-6133

continued next page



FAYE CAROL AND HER TRIO

THURS, FRI, SAT: 9:00-1:00 SUN 3:00-7:00 \$3 COVER

362-7023

1438 Grant Ave

Pam Brooks

Thurs.-Sun.

from 9 pm

Dinners from 6 p.m. daily

4230 18th St.

621-5570

Sharon McNight

Fri. & Sat. 9 pm-Midnite & Sun. Afternoon

THEATER

continued from previous page

"The Abdication": Eureka Theatre presents the West Coast premiere of Ruth Wolff's drama about Queen Christina of Sweden and her passionate friendship with Cardinal Azzolino, set in 17th century Rome, directed by Julie Hebert, production plays Thurs.-Sun., 8 pm, through March 10, Mon/26, 8 pm, a special performance for the theater community is scheduled, 2299 Market, SF, \$4-\$5, 863-7133

"Lu Ann Hampton Lavy Oberlander": Dawn Nelson recreates her acclaimed role of last fall as a small-town Texas woman who goes from cheerleader to divorcee to widow, in the second play of Preston Jones's "Texas Trilogy," The Meridian Production, directed by Alma Becker, alternates with "The Last Meeting of the Knights of the White Magnolia" (the first play in the trilogy), Fri. and Sun., 8 pm, through March 4, Marina Theatre, Bldg 310, Fort Mason, Laguna at Marina, SF, \$30 or PAS voucher plus \$1, 431-6326.

"Hotel Universe": StageGroup Theater presents Philip Barry's play about the lost generation of young, rich Americans during the Jazz Age and a transformation that takes place above the Mediterranean, directed by Wendell Phillips. This is the first production in StageGroup's new downtown theater, on the site of the old San Francisco Press Club, production plays Fri.-Sat., 8:30 pm, through March 31, 449 Powell, SF, \$30 or PAS voucher, 433-1226.

"The All Night Strut": Fran Charnas conceived, directed and choreographed this salute to the music of the Thirties and Forties, performed by four singer/dancers direct from a long engagement in Boston, performances are scheduled Tues.-Thurs and Sun. (\$8-\$9.50) and Fri.-Sat. (\$9.50-\$10.50), 8 pm, Fri.-Sat., in an open-ended engagement On Broadway Theatre, SF, call 398-0800 for ticket information.

"The Last of Mrs. Cheyney": Deborah Kerr stars with Monte Markham and Donal Donnelly in Frederick Lonsdale's comedy of romantic intrigue, directed by Frank Dunlop, the "Best of Broadway" production plays 8:30 pm, Sun., 7 pm, and matinees Wed and Sat, 2:30 pm, through March 4, Curran Theatre, 445 Geary, SF, \$8-\$16, 673-4400.

"The 5th of July": American Conservatory Theatre presents the West Coast premiere of Lanford Wilson's comedy-drama about a reunion of Sixties radicals from Berkeley, production plays in repertory Mon.-Thurs., 8 pm and Sat. matinee at 2:30 pm (\$7-\$10), Fri.-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), Geary Theatre, Geary at Mason, SF, call 673-6440 for individual performance dates.

"Two for the Seesaw": Center Stage West presents William Gibson's poignant comedy about a Jewish New York dancer who has a love affair with a married WASP lawyer from Nebraska, directed by Eve Wilder, production plays Sat., 8 pm, in an open-ended engagement, \$2.50 students, or PAS voucher, 864-2924

"Centralia, 1919": Berkeley Stage Company presents the world premiere of Barry Pritchard's musical set in the lumber country of the Northwest, combining political drama with vaudeville comedy, music and dance, directed by Michael Addison, score by Robert MacDougall, production plays Thurs.-Sun., 8 pm, through Mar 4, 1111 Addison, Berk., \$4-\$5, \$1 discounts for students, seniors and unemployed or PAS vouchers, 548-4728

"Cascando": TheaterKrysiak presents its adaptation for the stage of the original radio play by Samuel Beckett, production plays Thurs.-Sat., 11 pm, through March, Intersection, 756 Union, SF, 397-6061

"Quack": Breadalone Theatre Group presents an adaptation of Moliere's comedy "A Doctor in Spite of Himself," Wed., Fri.-Sat., 8 pm, through March 3, New College, Stage, 777 Valencia, SF, call 673-7871 for ticket information

"The Lion in Winter": The Unicorn Stage Company presents its first SF production, James Goldman's drama about Henry II, his queen, Eleanor of Aquitaine, and their three sons, Richard the Lionhearted, Geoffrey and John, production plays Thurs.-Sun., 8 pm, in an open-ended engagement, 141 Leavenworth, SF, \$4 or PAS voucher, 648-9186.

"Will Auntie Face Justice?": the new bilingual (Chinese-English) play set to music features kung fu, exotic animals and costumes, production plays Fri.-Sat., 8:30 pm, Sun., 2:30 pm, through March 25, Buddha's Universal Church, 720 Washington, SF, \$6-\$10 reserved, \$5 general, 982-6116.

"The Last Meeting of the Knights of the White Magnolia": Meridian Productions presents the first play in Preston Jones's "Texas Trilogy," about a group of men dedicated to preserving an outmoded image of the South, directed by Julian Lopez-Morillas, production plays Thurs. and Sat., 8 pm, running alternately with "Lu Ann Hampton Lavy Oberlander" through Mar. 4, Marina Theatre, Bldg 310, Fort Mason, Laguna at Marina, SF, \$30 or PAS voucher, plus \$1, 431-6326.

"Manifesto": Lilith, A Women's Theatre Collective, presents Dacia Maraini's Italian play about a feisty working-class girl growing up in modern Italy, directed by Terry Baum, production plays Fri.-Sun., 8 pm, through Mar 18, Bethany Church, 1268 Sanchez, SF, production reopens Mar. 23 and plays Fri.-Sun., 8 pm, through April 1, Live Oak Theatre, 1301 Shattuck, Berk., \$3, or PAS voucher, free childcare, Fri., 824-6298 or 647-5289.

"The Magician": Theatre of All Possibilities presents Alexander Horn's play about that eternal subject, the struggle between good and evil, directed by Sharon Gans-Horn, production plays Fri.-Sun., 8:30 pm and continues in an open-ended engagement, 160 Golden Gate, SF, \$6.50 for the show, \$6.50 for dinner, 441-4090.

"The Neon Woman": Divine, the 300-lb star of "Pink Flamingos" and other underground

"trash chic," masquerades as Flash Storm (Divine is actually a man), in Tom Eysen's outrageous comedy, directed by Ron Link, production plays Tues.-Fri., 8:30 pm (\$8-\$10), Sat., 8 and 10:45 pm (\$9-\$10), Sun., 3:30 and 7:30 pm (\$8-\$9), Alcazar Theatre, 650 Geary, SF, 775-7100

"For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuff": the record-breaking choreopoem about the experiences of black women, by Ntozake Shange, was extended twice during its run at the Geary Theatre last summer and is now back at the Marines' Memorial Theatre. The ACT-sponsored production plays Tues.-Thurs., 8 pm, Fri., 8:30 pm, Sat., 7 and 10 pm, Sun., 3 and 7:30 pm, through March 11, Marines' Memorial Theatre, Sutter at Mason, SF, \$8-\$12, 673-6440.

"Generations": One Act Theatre Company presents a program of one-acts on family relationships and rites of passage, including James Pridoux's "Lemonade," Michael Lynch's "Sylvester the Cat versus Galloping Billy Bronco," and Tennessee Williams's "The Unsatistactory Supper," directed by Peter Tripp and Jonathan Reinis, production plays Thurs.-Sat., 8:30 pm and Sun., 7:30 pm, through Mar. 4, the Sat/24, 8:30 performance benefits the Moscone Family Fund and the Harvey Milk United Fund, Showcase Theatre, 430 Mason, SF, \$4.50-\$5.50 discounts for students, seniors and unemployed, 421-6162

"Heartbreak House": American Conservatory Theatre presents George Bernard Shaw's "Tantasia in the Russian manner on English themes, about cultured, leisure Europe" hovering on the brink of WWI, directed by Allen Fletcher, production plays in repertory, Mon.-Thurs., 8 pm and a Sat. matinee 2:30 pm (\$7-\$10), Fri.-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through Mar. 23, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

Double Bill: The Theatre presents Friedrich Durrenmatt's drama "Play Strindberg," based on August Strindberg's "Dance of Death," along with George Bernard Shaw's "Man of Destiny," directed by Michael R. Harpe, production plays Thurs.-Sat., 8:30 pm, Sun. at 7 pm, through Mar. 4, Goodman Bldg., 1115 Geary, SF, \$3 or PAS voucher, 282-8236.

"The Winter's Tale": American Conservatory Theatre opens its 13th season with Shakespeare's romantic comedy with a dark side, characteristic of his last plays, directed by ACT general director William Ball, production plays in repertory Mon.-Thurs., 8 pm and a Sat. matinee, 2:30 pm (\$7-\$10), Fri.-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through May 23, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"Perils of Penelope": Gaslight Theatre presents an endangered heroine-slimy villain melodrama, Fri.-Sat., 8:30 pm, through March 31, 400 East Campbell, Campbell, \$4, (408) 378-9721.

"Gaslight": Alameda Little Theatre presents Patrick Hamilton's Victorian melodrama, directed by Dick Shore, production plays Fri.-Sat., 8:30 pm, through March 17, Altarena Playhouse, 1409 High, Alameda, \$3, 523-1553.

King Dodo Playhouse: presents two productions playing in repertory: Leslie Stevens' "Marriage-Go-Round" and Laurence Roman's "Under the Yum-Yum Tree," Fri.-Sat., 8:30 pm, through March 31, 12378 Saratoga-Sunnyvale Rd., Saratoga, \$4.50-\$5, (408) 266-6060.

"Twelfth Night": the New Shakespeare Company presents its first season in a full-sized theater after ten years of outdoor performances in Golden Gate Park, the company opens with Shakespeare's late comedy, directed by Margit Roma, production plays Fri.-Sat., 8:15 pm, through March 10, SF, \$5 general, \$4 students, and seniors, Roosevelt Middle School, 460 Arguello, SF, 221-4750.

"The Lion in Winter": Los Altos Theatre presents James Goldman's drama about an early British king and his family, production plays in repertory Thurs.-Sat., 8 pm, through March 30, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT

"God's Favorite": Los Altos Theatre presents Neil Simon's comedy based on the book of Job, playing in repertory, Thurs.-Sat., 8 pm, through May 4, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT.

"Cabaret": Los Altos Theatre presents the musical version of Christopher Isherwood's "Berlin Stories," about an American cabaret singer in decadent Weimar, Germany, production plays in repertory, Thurs.-Sat., 8 pm, through March 16, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT

"Irving Berlin in Revue": pays tribute to the popular songwriter to celebrate his 90th birthday, produced and directed by Barry Koron, who also performs at the keyboards during the show, production plays Thurs.-Mon., 8:30 pm, in an open-ended engagement, Chi Chi Theatre Club, 440 Broadway, SF, \$6.50-\$7.50, 392-6213

"The Fantasticks": the long-running off-Broadway musical about adolescents growing up, directed by Ward Baker, plays Tues.-Fri., 8:30 pm, in an open-ended engagement, Cannery Theatre, 2801 Leavenworth, SF, \$7-\$9, 441-6800

"Beach Blanket Babylon Goes To The Stars": Steve Silver presents the latest incarnation of the long-running musical, "Beach Blanket Babylon Goes Bananas," with Snow-White-in-Tinseltown theme. Written and directed by Steve Silver, production plays Wed.-Thurs., at 8 pm, Fri.-Sat., 8 and 10:30 pm, club Sun. at 3 pm (family matinee) and 7:30 pm, plus Fugazi, 678 Green, SF, \$8-\$8.50, 421-4222

"Bullshot Crummond": a British detective spoof, SF's longest running comedy, in its fourth year, produced and directed by Ron House, production plays Tues.-Fri., at 8:30 pm, Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, Hippodrome Theatre, 412 Broadway, SF, \$6.50-\$8.50, 982-2243

FINAL PRODUCTIONS

★ Rip Van Winkle: Tenderloin Players present a gay version of the old tale about a twenty-year slumber, directed by James Sullivan, Thurs.-Sat., 8 pm, through Feb. 24, 146 Leavenworth, SF, \$1, 776-2102

"Pippin": Bob Fosse's musical about the exploits of the son of the Emperor Charlemagne, Fri/23-Sat/24, 8 pm, Santa Clara Arena Theatre, 2091 El Camino Real, Santa Clara, \$4.50 general, \$3.50 students (408) 296-7228.

"The Demon's Fortune": Barbary Coast Players present a new melodrama, production plays Fri., 8:30 pm, Sat., 7:30 and 10:30 pm, through Feb., Opry House Dinner Theater, 21350 Almaden, San Jose, (408) 268-2492

"Blithe Spirit": Contra Costa Civic Theatre presents Noel Coward's comedy of manners, production plays Fri.-Sat., 8:30 pm, through Feb. 24, 951 Pomona, El Cerrito, call 524-9132 for ticket information.

"Beatlemania": is a multimedia sound and light show, featuring a slide show of 4,600 color images, rear screen projectors and "29 songs performed by four surrogate Beatles who sound uncannily like the real thing" (just had to quote the press release there) The whole show was created by Jules Fisher, with New York deejay Murray the K as consultant. Performances are scheduled Tues.-Fri., 8 pm, Sat., 2, 7 and 10 pm, plus Sun. at 7 pm, through Feb. 28, Orpheum Theatre, 1192 Market, SF, \$9-\$15, 552-4003

Action Theatre: Ruth Zaporah and the Action Theatre perform spontaneous physical theater, Fri. 8:30 pm, through Feb. 23, Skylight Studio, 2525 8th St., Berk., \$2.50 or PAS voucher, 841-9140

"She Stoops to Conquer": Berkeley Repertory Theatre presents Oliver Goldsmith's rollicking comedy of mistaken identities, missing jewels, merry pranksters and inept servants, directed by Maureen O'Reilly, production plays Tues.-Sat., 8 pm, Sun. 2 and 7 pm, through Feb. 25, 2980 College, Berk., \$5.50-\$8, 845-4700

"After the Fall": SF Repertory Company presents the third and final production in its Arthur Miller series, a drama about man's struggle to come to terms with himself, directed by Michelle Truffaut, production plays Thurs.-Sun., 8 pm, through Feb. 25, 4147 19th St., SF, \$3.50-\$4.50, 863-4859

"The Oldest Living Graduate": Hillbarn Theatre presents the saltiest play of Preston Jones's "Texas Trilogy," directed by Robert Brauns, production plays Fri.-Sat., 8:30 pm, through Feb. 24, 1285 East Hillsdale, Foster City, \$4 general, \$3.50 students, \$3 seniors, 394-6411

"Middle of the Night": Masquers Playhouse present Paddy Chayefsky's love story as the opening production of its 25th season, directed by Rhoda Ellenbogen, production plays Fri.-Sat., 8:30 pm, through Feb. 24, 105 Park Place, Point Richmond, \$3, 233-4295.

"Holiday": California Actors Theatre presents Phillips Barry's sophisticated comedy about an unconventional young man who falls in love with the wrong daughter of a wealthy and proper man, directed by Charles Maryan, production plays Tues.-Fri., 8 pm, Sat., 2, 5, and 8:30 pm, Sun. at 7 pm, through Feb. 25, Old Town Theatre, 50 University, Los Gatos, \$4.75-\$9.75 general, student rush (five minutes before showtime), \$3.25 (408) 354-6057

"Night of the Demons": the Montalvo Theatre presents a drama at a lovely Italianate mansion, Fri.-Sat., 8:30 pm, through Feb. 24, Carriage House Theatre, Villa Montalvo, Montalvo Rd., Saratoga, \$4, (408) 867-3421

"Strings Too Short to Save": Irini Nadel performs her new dance-theater work examining personal feelings, using movement, vocal texts, live and recorded sounds and visual imagery, production continues, Fri/23, 8:30 pm, Berkeley Moving Arts, 2200 Parker, Berk., \$3 or PAS voucher, 548-6116

"For the Love of Marsha, or Out on a Limb": IHM Players presents its ninth annual melodrama, playing Fri.-Sat., 8:30 pm, through Feb. 24, St. Michael's Hall, 1040 Alameda de las Pulgas, Belmont, \$3.75, 591-4385.

"The Miracle Worker": Presidio Players present William Gibson's drama about Helen Keller and her teacher. Production plays Fri.-Sat., 8 pm, through Feb. 24 (\$2), plus dinner theater performances Thurs., 6 pm, through Feb. 22 (\$7 general, \$4.50 children) and Sun/25, 5:30 pm (\$9 general, \$5.50 children, for prime hrs), Presidio Playhouse, Moraga at Montgomery, Presidio, SF, 561-3992

"Alice in Wonderland & Through the Looking Glass": the former Bureau of Western Mythology has now changed its name to Bay Theatre Collective. The group presents its latest production, the well-known Lewis Carroll tales, Fri/23-Sat/24, 8 pm, Palo Alto Cultural Center Auditorium, 1313 Newell at Embarcadero, Palo Alto, \$4 general, \$3 students and seniors, \$2.50 children under 12, 329-2326.

"Two from The Apple": the New Directors Workshop of the Jean Shelton Acting School presents two one-act plays from New York City, directed by Michael Dannenberg, production plays Fri.-Sun., 8 pm, through Feb. 25, Playhouse, 2525 Eighth St., Berk., call 548-7677 for information.

SHORT RUN PRODUCTIONS
Two American Plays: the New Center Players present Edward Albee's "Zoo Story" and Amin Baraka's (Le Roi Jones) "Dutchman," Fri/2-Sat/3 and Fri/9-Sat/10, 8 pm, Community Music Center, 544 Capp, SF, \$3 or PAS voucher, 552-4403

★ "Escape to Freedom": as part of the Black History Month celebrations, local actors perform this play written by a high school student, along with a puppet performance by the Little Grains of Sand, plus African dance by the A-de dance group, Wed/28, 6:30 pm, Golden Gate Branch of the Oakland Public Library, 5606

San Pablo, Oakl., tree (refreshments available), 652-3584

"Aftershock": Inner City Cultural Repertory Theater, a multi-racial group on tour from Los Angeles, performs a satiric musical revue about life in California, including such burning issues as birth control, love, religion, discrimination, rape, television commercials and violence, directed by C. Bernard Jackson, Wed/28, noon, Student Union Amphitheatre, San Jose State University, San Jose, free, (408) 277-2807, Wed/28, 8 pm, Julian Theater, 953 De Haro, SF, \$4 general, \$3 students and seniors and unemployed, 647-8098, Sat/3-Sun/4, 8 pm, Epic West, 2640 College, Berk., \$4, 549-1844

★ "The Elevator": Black Repertory Group's New Arts Experience program reopens Carey Williams's thrilling one-act play, Sun/25, Sun/4 and Sun/11, 8:30 pm, 1719 Alcatraz, Berk., \$1, 652-2120

"The Island": Oakland Ensemble Theatre presents a one-performance revival of the very well received prison drama about two black South Africans (Danny Glover and Carl Lumbly), written by the "Sizwe Bansi" team of Athol Fugard, John Kanl and Winston Nishona, directed by Ann Bowen, Sat/24, 8 pm, East Bay Center for the Performing Arts, 339 11th St., Richmond, \$3.50, 234-5624

"Echoes of Me and Myself": East Oakland Youth Development Center celebrates Black History Month with a music/dance theater piece about the historical background of black Americans, Fri/23-Sat/24, 8 pm, 8200 East 14th St., Oakl., \$3 donation, \$1 youth, 569-8088

"Fiddler on the Roof": drama students present the popular musical about a Russian Jewish peasant and his family at the turn of the century, production plays Fri/23-Sat/24 and Fri/2-Sat/3, 8:15 pm, and Sun/25 and Sun/4, 7:30 pm, University Theatre, Cal State Hayward, \$3 general, \$2 students and seniors, 881-3724

"Showboat": The Jerome Kern/Oscar Hammerstein musical about a Mississippi Riverboat theatrical group, stars Linda Michele, David Holliday and Gale Gordon (Mr. Moody from the old Lucille Ball Show on television), the production plays Wed/21-Sun/25, 8 pm with matinees Sat/24-Sun/25, 2 pm, Center for Performing Arts, 255 Almaden, San Jose, \$5.50-\$10, (408) 286-6841

"Arsenic & Old Lace": Novato Community Players present a comedy about two sweet old ladies who poison lonely old men, Fri/23-Sat/24, 8:30 pm, Novato Community House, 906 Machin, Novato, \$3, 897-1689

"The Main Thing": drama students present Nicholas Evrenov's play blending fantasy, drama and burlesque, Thurs/22-Sat/24, 8 pm, Little Theater, Memorial Auditorium, Stanford University, Palo Alto, call 497-4317 for ticket information.

PERFORMANCE ART

★ The Don'ts: this performance trio presents its work along with other Bay Area artists working in "sculptural body art," which includes dramatic and theatrical elements, Fri/23, 8 pm, Gay Community Center, 330 Grove, SF, \$1 donation, 771-7020.

"Guts to Open": is an exhibit of language art, a book of poetry and a performance piece by Paul Yuri Samer, the performance piece for seven people is followed by a poetry reading by Samer, Thurs/22-Sat/24, 8:30 pm, Southern Exposure Gallery, 401 Alabama, SF, \$3, 621-9551

★ "Halfway to Infinity": surreal box sculptor Gordon Wagner presents a performance piece in his "Dream Room," using mime, dream reading, poetry and dance, as well as spatial and holographic illusions. The piece opens with performances by Rainbow the Mime and Virginia Wagner (performing Tai Chi), dancers Randi Thomas and Kathryn Roszak, poets Manuel Nieto, Tael Thomas and Laith Harris and mime Ernesto Sanchez, Fri/23, 8 pm, Vorpai Gallery, 393 Grove, SF, free, 673-2201

Winston Tong: popular Bay Area puppeteer, singer (with the New Wave band, Tuxedo Moon) and winner of an Obie Award opens a new engagement at the Eureka Theatre, Fri/16 and continuing Fri.-Sat., midnight, through March 10, 2299 Market, SF, \$3, 863-7133. Tong also performs in the Art Institute's series of performance art, Sun/25, 8 pm, American Indian Center, 225 Valencia, SF, \$2, 771-7020.

Tong performs during a benefit dinner for the Top Floor Gallery, Sun/25, 6-9 pm, followed by a performance by the new wave bands, Tuxedo Moon and Noh Mercy at 10 pm, Top Floor Gallery, 330 Grove, SF, \$15 for the whole evening, plus dinner, \$4 for the concerts only, 863-9000

"The White Woman": Soon 3 presents a seascape in six acts: at sea too long, the yellow doors, a shadow on the deck, a round red room, the black beach and four houses at the edge of the sea, created and directed by Alan Finneran, Fri/23-Thurs/24 and Fri/2-Sun/4, 8:30 pm, 2678 California, SF, no phone.

CHILDREN'S PRODUCTIONS

"The Ice Wolf": this play is set in the land of the Eskimos, Sat/24-Sun/25, noon and 2 pm, Arena Theatre, School of Creative Arts, SFSU, 1600 Holloway, SF, \$3 general, \$1.50 children, 585-7174

★ Trip Trap Troupe: this puppet group composed of children's librarians performs "The Monkey and the Crocodile," "The Gingerbread Boy," and "The Gunswolf," all of which are on the theme of "Catch me if you can," Thurs/22, 4 pm, Waden Branch of the Public Library, 5075 Third, SF, free, 468-1323

"The Knight of the Last Half Hour": California Actors Theatre Children's Theatre presents a fairytale based on Henry Beston's short story, "The Lost Half Hour," about a princess whose jesters make her laugh for a half-hour, directed by Ken Barton, production plays Sat/24-Sun/25, 1:30 pm, Old Town Theatre, 50 University, Los Gatos, call 354-6057 for ticket information

★ "Alice in Wonderland": was the first puppet show Lewis Mahlmann ever presented for Storybook Theater and he's bringing it back Sat.-Sun., plus school holidays, 11 am, 2 and 4 pm, through Mar. 3. The 21 marionettes in the show were made by Mahlmann in the style of the Sir John Tenniel drawings of the original edition, show features Alex Wilder's music, Lakeside Park, Lakeside Blvd., Oakl., admission to the park is \$1 general, 75¢ children, 273-3091.

COMEDY/CABARET/MIME

A-Boloney Clowns: comedy revue with clowns, magicians, musicians and puppets, exploring the sophisticated side of clowning, Fri/2-Sat/3, 8 pm, East Bay Center for the Performing Arts, (Old Finnish Hall), 1819 10th St., Berk., \$2 donation, 655-3973

Improvisations Night: New World University School sponsors improvised activities, food and entertainment to benefit the school, Sun/25, 7 pm, 2940 16th St., SF, \$5 (girls free), 863-6448

"So Long, Farewell, Auf Wiedersehen, Goodbye": Hillary Carlip bids the Bay Area adieu, with a tribute to her two years of performance (as a comedian and singer) with Caught in the Act, Clowns, Bay City Reds and Alive, entertainment includes juggling, fire-eating, singing, dancing, music and comedy, Sat/24-Sun/25, 8 pm, Skylight Studio, 2547 8th St., Berk., \$2-\$5 sliding scale or PAS vouchers, 387-0134

Pickle Family Circus: SF's one-ring circus presents a benefit extravaganza, featuring Ray Jason, Geoff Hoyle and Andrea Snow, Tuba Quintet and the Pickle Family Circus Band, Sat/24, 8:30 pm, Dovre Hall, 18th St., between Valencia and Guerrero, SF, \$4 advance, \$5 at the door, 826-0747

Darryl Henriques: the comedian better known as the Swami from Miami (of the Bush faith) and Joe Carcinogenni (the Purple Poisoner) performs stand-up comedy, Sat/24, 9 pm, Freight and Salvage, 1827 San Pablo, Berk., \$2.50, 548-1761

"Better Left Unsaid": Dellawattsqualite performs its jazz theater production, combining theater, mime, comedy and non-western music into a creative fantasy, with a special performance by "Squat Sat the Elephant," Fri/23, 8 pm, Andrews Hall, Sonoma County Community Center, 276 East Napa, Sonoma, \$3 general, \$1.50 children, (707) 938-4626

"The Vaudeville Showcase Cabaret Theatre": this show, exactly as it sounds, plays Fri.-Sat., 8 pm, through March 3, Belrose Theatre, 1415 Fifth Ave., San Rafael, \$3.50 general, \$2.50 students, \$1 children and seniors, \$10 for a family of four, 459-2555

★ Black Box Theater: Little High, an improvisational group, performs skits based on audience suggestion, Sun., 5 pm, the Fallout Club, 1039 Ocean, SF, free, 334-4060

"Glimpses": It's Just a Stage feminist comedy group presents its latest satirical revue based on mothers, lovers, predator and prey, using mime, drama, song and comedy, Fri/23-Sun/25, 8:30 pm, Performance Space, 1350 Waller, SF, \$3 donation, or PAS voucher, 863-3254

"The Year They Tore Down Playland-at-the-Beach": Bob Lesoine's musical multimedia show with live eating, snake dance, mime and magic, celebrating the old Playland, plays Fri.-Sat., 8:30 and 10 pm in an open-ended engagement, Open Theater, 441 Clement, SF, \$2.50, 386-3086

Theives Theatre Company: the tourman comedy troupe, directed by Ellen Ernest perform two one-act comedies on alternate weekends at the SF Repertory Theatre, "King Arthur and Quest of the Key of Chastity," alternates with the musical melodrama "Calico Jim," weekends in an open engagement, midnight, 19th St., at Collingwood, SF, \$2.50, 863-4859

"A Taste of Broadway": is a musical revue starring Lois Grandi, with Scott Hughes and Michael Harvey, Sat., 7-8:30 pm, in an open-ended engagement, The Sea Witch, Ghirardelli Square, SF, \$3, 775-7790

The Punch Line: SF's first all-comedy nightclub featuring different stand-up comedy acts each week, Wed.-Sun., 9 pm, with additional shows Fri.-Sat., 11 pm, open mike performances follow the 9 pm show on Sun., Wed/21-Sun/25, Jack Marion, Wed/28-Sun/4, Martin Lewis and Ellis Levinson, 444-A Battery, SF, \$3, 397-4336

★ Papaya Juice: a new comedy group performs skits based on audience suggestion, Wed., 9 pm, Holy City Zoo, 408 Clement, SF, free, 752-2846

Female Impersonators: perform for tourists and others at Finocchio's with emcee Carroll Wallace, the Finocchio Eve-ettes and La Vern Cummings, in four shows Tues.-Sun., (except Thurs.) at 9, 10:20 and 11:40 pm, plus 1 am, 506 Broadway, SF, \$3.50, 982-9388.

Avant-Garde Comix: perform stand-up comedy with experimental jazz performers, featuring T. Barriger and the Mabuhay Gardens Orchestra, 443 Broadway, SF, call 956-3315 for ticket information

★ SF Funnies: a group of stand-up comedians perform singly, Sun.-Mon., 9 pm-2 am, plus open mike Tues., 8:30 pm, Holy City Zoo, 408 Clement, free, 752-2846

★ Boarding House Comedy Showcase: John Cantu hosts a "seminar for laughter of other people," featuring open mike (Thurs.), professional comedians and drop-in guests (Fri.-Sat.), shows at 9:30 pm, below the Boarding House, 960 Bush, SF, free, 441-4333

Spaghetti Jam: performs improvisational comedy skits, Fri.-Sat., 9 pm, plus a tree "Midnight Show," at 11:30 pm, Jam members conduct a workshop on improvisational basics, Mon., 8:30 pm, Old Spaghetti Factory, 478 Green, SF, \$2, 626-8696

"A Kurt Weill Cabaret": Neptune Productions present live singers and two musicians in a Thirties-style German cabaret setting, performing the earlier songs of Weill, Tues.-Wed.,

THEATER/MUSIC

8 pm, for an extended run, Chez Jacques, 1390 Columbus, SF, \$3.50, 775-7574

"A Traveling Carnival Show": David Reighn, Karen Nichols and Tim Morrissey star in a new musical-cabaret show of the Old West, accompanied by Alan Choy on the piano, Thurs, 8 pm, Chez Jacques, 1390 California, SF, call 775-7574 for ticket information

Flash Family: presents an improvisational show of theater and comedy from audience suggestions, Thurs, 9 pm, Old Spaghetti Factory, 478 Green, SF, \$2, 421-0221

NOTES

German Expressionism: the Goethe Institute of San Francisco sponsors a lecture on expressionism in theater and film by Professor Anton Kaes of UC Irvine, Thurs/1, 530 Bush, SF, call 391-0370 for time and cost

"The Dramatic Event": A Discussion of the Elements of Performance: Friends of American Conservatory Theater presents the annual series of four consecutive Thurs lectures, conducted by Charles R. Lyons of the Stanford drama department, the series kicks off Thurs/1, 8 pm, with a discussion on the text and director of "The Winter's Tale," followed by coffee and informal talk with Lyons, Fireman's Fund Forum, 3333 California, SF, call 771-3880 for ticket information

★ The History of Black Theater in THE U.S.: Dr. Margaret Wilkerson, author, teacher and director of the Women's Center at UC Berkeley, presents a slide/talk in honor of Black History Month, Wed/28, 7:30 pm, Waden Branch of the Public Library, 5075 Third St., SF, free, 468-1323

Oregon Shakespearean Festival: the 40-year old theater festival at Ashland opens its 1979 season Tues/27. The eleven plays presented in three separate theaters include Shakespeare's "Macbeth," "As You Like It" and "A Midsummer Night's Dream," Molnar's "The Play's the Thing," Karin's "Born Yesterday," Strindberg's "Miss Julie," Ibsen's "The Wild Duck," Marlowe's "Tragic History of Dr. Faustus," Machiavelli's "Rooft of the Mandrake," Orlock's "Indulgences in the Louisville Harem" and Hailey's "Who's Happy Now?" For a schedule and ticket order form, write Shakespeare Festival, Ashland, Or., 97520

Directions in the Bay Area Theatre: the series of performance lectures by Bay Area theater artists concludes on Tues/27 at 8 pm, features Soon Three with Allan Finneran, presenting a slide/lecture on the group's concept of performance art, Marina Theatre, Bldg 310, Fort Mason, Laguna at Marina, SF, \$3, 431-2448

Jerusalem Drama Workshop: the winter 1979 drama program opens Mon/26, with classes in beginning improvisation, mask-making, theater arts, voice development and drama as a tool for self-expression, Ecumenical House, 190 Denstowe Dr., SF, partial scholarships are available on a limited basis, call 661-6299 or 386-2696 for more information

★ Dream Theater Classes: a puppeteer with Ms Tree Theatre conducts an eight-week session in creative puppetry for children six to twelve years old, classes include instruction in puppet-making, improvisation and performance, Sat/24, 11 am-1 pm, Haight Ashbury Arts Workshop, 518 Frederick, SF, free, 668-4345

★ Eureka Theatre Needs Help: ETC needs a technical director to coordinate design and construction (call David Nash or Richard White), ETC also needs volunteers for construction, house managers, publicity assistants, and a business manager (call Fred Van Patten or Nola Mariano), volunteers receive complimentary tickets, 863-7133 for more information

Young People's Theater Company: a new company of teenagers is now forming under the auspices of the East Bay Center for the Performing Arts, and focuses on all aspects of production, to audition, call 564-0407

★ indicates general admission of \$1 or less.
—Susan Shepard

M

MUSIC

ROCK/POP/SOUL

Bill Bramblett & the Stingers: rock dance music, with a floorshow by the Tempo Living Theatre, Fri/23, 8 pm, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$2.50 general, \$2 students, 485-9385

Terry Garthwaite: with Nicholas, Glover & Wray, plus David Garthwaite & Hobo, in a benefit for abortion rights, Fri/23, 9 pm, Ashkenaz, 1317 San Pablo, Berk, \$3.50, 525-5054

Peabo Bryson: soul ballads, with guest artist Phyllis Hyman, Sun/25, 7 pm, Paramount Theatre, 21st at Broadway, Oakl., \$8-\$9, 465-6400

★ Situations/The Cut-outs: new wave music as part of the Performing Arts Series, SF A+ Institute auditorium, 800 Chestnut, SF, free, 771-7020

Neil Diamond: pop concert, Tues/27-Thurs/1, 8 pm, Cow Palace, Geneva at Santos, SF, sold out, 584-2480

Fred Waring & his Young Pennsylvanians: pop and standard tunes, Wed/28, 8:30 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$7.50, 364-2550 or 982-6550 (SF)

The Toons: pop dance music, celebrating the opening of Environmental Traveling Companions' new office, with hors d'oeuvre by Grater Gourmets, Thurs/1, 6-10 pm, Fort Mason Bldg 312 (third floor), Laguna at Marina, SF, \$2 donation, 441-5705

COUNTRY/FOLK/BLUES

★ High Road: folk music, Mon/26, United Nations Plaza, Market at McAllister, free, 552-4387

Mark Naftalin: blues piano, Thurs/1, 8 pm, Falkirk Cultural Center, 1408 Mission, San Rafael, call 456-1112 for cost

Glen Yarbrough/The Kingston Trio: country pop, Fri/2-Sat/3 at 8:30 pm and Sun/4 at 8 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$7.75, 364-2550 or 982-6550 (SF)

ETHNIC

Rajko Hungarian Gypsy Orchestra & Dancers: in concert, Wed/21, 8 pm, Masonic Auditorium, 1111 California, SF, 775-2021, Thurs/22, 8 pm, Flint Center, De Anza College, 21250

Silvens Creek, Cupertino, (408) 257-9555, Fri/23, 8 pm, Paramount Theatre, 21st at Broadway, Oakl., 465-6400, all concerts \$6.50-\$8.50

Sadil Shakim, Jihad Racy & George Debel: perform on a program with Lala Hakim of the Egyptian National Dance Company, Fri/23, 8 pm, Center for World Music, Fort Mason Bldg 312 (third floor), Laguna at Marina, SF, \$3 general or PAS voucher, \$2.50 students, 848-8989

Wilma Pang & Winston Wu: classical and contemporary Chinese songs and music on five different Chinese instruments, as part of Chinese exchange art opening, Fri/23, 8 pm, Artists Embassy Gallery, 50 Oak, SF, \$3 benefits exhibit and U.N. children's funds, 626-6974

Danica/Balkan Pacific: Eastern European folk, followed by dancing to taped music and refreshments, Fri/23, 8 pm, Finnish Hall, 1819 10th St., \$2.50 advance, \$3.50 door, 339-1518

Macchu Picchu: folk music of the Andes, with Steve Berman, Carvel Bass and Cynthia Graebner, Fri/23, 8:15 pm, Humboldt Cultural

Center, 422 First St., Eureka, \$2 general, \$1 students, (707) 442-2611

Queen Ida's Bon Ton Zydeco Band: Cajun dance music, at the first annual Queen Ida Mardi Gras Festival, Fri/23, 9 pm, Oakland Auditorium Arena, 10 10th St., Oakl., 444-8575

Carnival '79: five events celebrate Mardi Gras, featuring an African dance party with music by the Mandingo Griot Society (Sat/24 at 8 pm), a gala costume parade led by Baieria Batucage and other salsa bands (Sun/25 at 2 pm, parking lot, free), carnival party with Brazilian music, food and costumes (Sun/25 at 5 pm), a salsa dance party with music by Escola de Samba (Mon/26 at 8 pm) and a New Orleans Mardi Gras party with music by Queen Ida's Bon Ton Zydeco Band (Tues/27 at 8 pm), sponsored by the Center for World Music, Fort Mason Bldg 312 (third floor, except where noted), SF, all events except parade \$3 general or PAS voucher, \$2.50 students, 848-8989

★ Ritmo '78: salsa, Tues/27, noon, Barbary Coast, Student Union, SFSU, 1600 Holloway, SF, free, 469-2321

★ Larry Finlayson: leads a family soul sing-along, as part of the Berkeley Public Library's Black History Celebration, Tues/27, 7:30 pm, West Branch Library, 1125 University, Berk., 664-6870, Wed/28, 7:30 pm, South Branch Library, 1401 Russell, Berk., 644-6860, both performances free

JAZZ

★ City Celebration: fusion music by the Jesse Foster Band (Fri/23), soul, jazz and blues by Try (Sat/24), Feinstein & Katz, jazz duo (Tues/27), electric jazz by the Giles Merschall Ensemble (Wed/28), progressive jazz by the Keystone Quartet (Thurs/1) and fusion music by Sounds of Synanon (Fri/2), noon, United Nations Plaza, Market at McAllister, SF, free, 552-4387

Tom Darter & Larry Kassin: mainstream jazz and classical works on piano and flute, Sun/25, 2 pm, Marina Music Hall, Fort Mason Bldg 314, Laguna at marina, SF, \$2 or PAS voucher, 441-5705

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THEATER

A R T G O L D B E R G

"THE 5TH OF JULY": TRYING TO SURVIVE THE SEVENTIES

THE 5TH OF JULY, by Lanford Wilson. Directed by Edward Hastings at the Geary Theater, 450 Geary, SF. In repertory through April 13, call 673-6440 for individual performance dates.

It is billed a play about the Sixties, but it's really about the Seventies. The main characters are supposed to have been radical Berkeley activists, but as it turns out, they were pretty passive. The Sixties, in fact, don't figure very much in Lanford Wilson's *The 5th of July*—which the American Conservatory Theater (ACT) brought to the Geary Theater recently—except as a reference point in time when everyone was much younger and life was more joyous and less complicated.

The people in this mildly absorbing, humorous and entertaining play are trying to survive the Seventies—a noble task—and cope with the inevitable changes in their lives. Ken Talley, the disillusioned Vietnam veteran, is gay and trying to summon up the courage to return to teaching on two fibreglass legs. His sister June, still bitter about her youth and men, is ambivalent about her role as a single mother. Their delightful old Aunt Sally is attempting to adjust to the death of her husband, and June's daughter Shirley is desperately trying to cope with adolescence.

Into this menage, which also includes Ken's lover Jed, a botanist of considerable skill, descend John and Gwen Landis, friends of Ken and June from their Berkeley days, who seem to race around the world on the proceeds of a copper fortune which Gwen has inherited. The

scene is an old Missouri farmhouse which has been in the Talley family for some time.

It takes a while to get all this unwound, as people move across the farmhouse's well-worn front porch at a deceptively rapid pace, but with the help of some fine acting, and very funny lines, each character slowly takes shape. The only discordant note is Barbara Dirickson's overblown portrayal of Gwen, the "copper queen," who comes across as a cruel parody of a wealthy Sixties acid-head trying to deal with life after 30.

I'm not sure if the problem lies with the acting, the direction or the writing, but Wilson's attempt to pass her off as a former Berkeley activist just didn't ring true. She is what people in Peoria think Berkeley politicians were like: drug-crazed, scatter-brained and vulgar. None of the others who were supposed to have spent the early Sixties here are believable in that respect either, but somehow, it doesn't really matter.

Although not much "happens" on the old front porch, the play seldom lagged or failed to hold my interest. Slowly, through the maze of talk, and sometimes silly stories, a little bit more is revealed about each one of the protagonists, until the play's only real confrontation allows us to learn what has really been driving these people along for the preceding two hours.

There is no time for self-pity, no time for looking back and no time for timidity, Wilson seems to be saying. The only thing to do is hold on to whatever you do

best, and keep going. It's not profound philosophical truth, but *The 5th of July* is not that kind of play.

ACT in its program notes, and Wilson in a recent interview, have suggested Chekhovian overtones. This is a lot of nonsense. The only resemblance is that not much "happens" in a Chekhov play either, but Wilson's play lacks the depth or darkness of Chekhov.

The 5th of July is a lighter and thoroughly American piece that takes an honest look at life after youth, more akin to William

Inge (*Bus Stop*, *Picnic*) than Chekhov. ACT is to be commended for including a contemporary American in its repertoire, along with Shaw, O'Neill, Turgenev and Noel Coward.

Mark Murphey as Ken, the amputee veteran, Peter Davies as his botanist lover, Susan Pellegrino who plays June, Danette Pachner as her daughter and Joy Carlin as Aunt Sally all deliver superior performances. Richard Seger's set is impressive and effective. It's an enjoyable evening in the theater if you can afford ACT's prices. ■



Barbara Dirickson plays Sixties activist turned copper heiress who wants to become a pop singer. Ishiah Whitlock, Jr. is the musician she hires as her accompanist.

MUSIC/DANCE

continued from previous page

Dave Frishberg Trio: mainstream jazz with pianist and singer Frishberg, bassist Dean Reilly and drummer Benny Barth, Sun/25, 4:30 pm, Pete Douglas Beach House, Miramar Beach, off Hwy 1, Half Moon Bay, \$5, 726-4143

NEW MUSIC/AVANT GARDE

Rova Saxophone Quartet: concert of new music for improvisers, Fri/23, 8:30 pm, Fellowship Hall, Cedar at Bonita, Berk., \$3, 548-1817.

Kronos Quartet: in rehearsal, Sat/24, 10 am, free; and in concert with works by Daniel Kingman, Darius Mihaj and Alban Berg, Sun/25, 8 pm, \$3 general, \$2 students and seniors, both rehearsal and concert at Library Bender Room, Mills College, 5000 MacArthur, Oakl., 632-2700, ext. 317

Free Music Festival: prelude with James Gillerman and Garth Leerer, Real Electric Symphony with Ron Pellegrino, Paul Kallbach and Ron Heglen, Water Music, the Humans; and Future Primitives, Sat/24, 4:30-11 pm, Fort Mason Bldg 312, Laguna at Marina, SF, free 552-7639

New Music Coalition: in concert, Sat/24, 8 pm, Concert Hall, Mills College, 5000 MacArthur, Oakl., free, 632-2700, ext. 317.

Contemporary German Chamber Music: a theater piece by Wolfgang Fortner and a process piece by Dieter Schnebel, with Gisela Saur-Kontarsky, Carla Henius, William Pearson, Herbert Henck, Hans Peter Haller and William Bruck, Sun/25, 2:30 pm, Green Room, 5F Museum of Modern Art, Van Ness at McAllister, SF, \$4 general, \$2.75 students, 751-5300

Alea II: the Ensemble for New Music, directed by Robert Harvey, in music by Maxwell Davies, Reich and Stanford composers, Tues/27, 8 pm, Dinkelspiel Auditorium, Stanford University, free 497-3812

New Music Ensemble: in concert, directed by Nathan Rubin, Wed/28, 3:45 pm, Room 1055, Music and Business Bldg., Cal State Hayward, free, 881-3724

Frankie Mann: her "Music from Societal Sound Images: The Tape Recorder as Musical Camera," Thurs/1, 8 pm, Exploratorium, 3601 Lyon, SF, \$2 or PAS vouchers, 563-7337.

Gravity Adjusters Expansion Band: new music on experimental and nonconventional instruments, with Richard Waters, formerly percussionist with Listen, Fri/2, 8 pm, Fort Mason

Bldg 312, \$3 general, \$2.50 student or PAS voucher, 285-2034

Ralph Jones: concert of electronic music, conducted by Robert Hughes with 17 Bay Area musicians and six guest artists, Fri/2, 8:30 pm, Concert Hall, Mills College, 5000 MacArthur, Oakl., \$3 general, \$2.50 students, \$2 seniors, 841-0232

RECITALS

Claudio Arrau: Beethoven piano sonatas and Schumann piano etudes, Fri/23, 8 pm, Masonic Auditorium, 1111 California, SF, \$6.50-\$10, 775-2021

Paul Farley & Lee Eisenstein: classical guitar duets by Albeniz, Scarlatti, Ravel, Petit and Tedesco, Fri/23, 8 pm, Marina Music Hall, Bldg 314, Fort Mason, Laguna at Marina, SF, \$3 general, \$2.50 students and seniors, or PAS voucher, 441-5705.

Jim Bertram & Ron Galen: Bertram plays guitar solos of Weiss, Ponce, Tedesco, and guitar duets with Galen by Mompou, Béch, Ravel, Sat/24, 8 pm, Live Oak theater, Shattuck at Berryman, Berk., call 841-5580 for cost.

Carolyn Hawley: piano solos by Soler, Chopin, Gottschalk and Hawley, with two of her own works sung by Lisa Hawley-Smith, Sat/24, 8:30 pm, 1750 Arch Street, Berk., \$3 general, \$2.50 students, \$2 seniors, 841-0232

Elizabeth Baker & Ellen Wasserman: violin and piano works by Brahms, Bach, Kreutzer and Ravel, Sun/25, 2:30 pm, Congregation Ner Tamid, 1250 Quintara, SF, free, 731-0116

Tamara Robertson: harpsichord works by Couperin, J. S. Bach, Frescobaldi and Tomkins, Sun/25, 3 pm, Gallery 10, de Young Museum, Golden Gate Park, near 9th Avenue and Lincoln, SF, free with museum entrance fee, 558-3598

Kiri Te Kanawa: soprano recital, Sun/25, 3 pm, War Memorial Opera House, Grove at Van Ness, SF, \$4.50-\$10, 431-5400.

James Carter & Marilyn Thompson: violin and piano duet of works by Mozart, Ravel, Bach, and Stravinsky, Sun/25, 3 pm, UCSF Cole Hall, 513 Parnassus, SF, \$2.50 general, \$1.50 students and seniors, 666-1800.

Jean Nandi: harpsichord works by Couperin, Froberger and J. S. Bach, Sun/25, 8 pm, Church of the Advent, 261 Fell, SF, \$3 general, \$2.50 students, seniors, or PAS vouchers, 563-1287

Robert Parkins: early Spanish keyboard music and works by J. S. Bach, Sun/25, 8 pm, Hertz Hall, UC Berk., \$3 general, \$2 students, 642-9988

Mary M. Donahue: piano works by Stravinsky, Schumann and Sol Joseph, Tues/27, 11 am, Choral Room, Arts 133, City College, Ocean at Phelan, SF, free

Elly Ameling: soprano recital of works by Schubert, Brahms, Mussorgsky and Rossini, Tues/27, 8 pm, Zellerbach Auditorium, UC Berk., \$4-\$7.50, 642-9988

Mathew Irving & Scott Fogelson: cello and piano sonatas of Debussy, Brahms and Chopin, Tues/27, 8 pm, Hellman Hall, 1201 Ortega, SF, free, 564-8086

David Russell: guitar recital, Wed/28, 8 pm, Hellman Hall, 1201 Ortega, SF, \$4 general, \$3 students and seniors, 564-8086

Dennis Russell Davies: piano works by Copland, Hall Overton, Debussy and Schubert, Fri/2, 8 pm, Cabrillo College Theatre, 6500 Sequel Dr., Aptos, \$7.50, includes wine reception following recital, 688-6466.

Mary Donahue: piano works by SF composer Sol Joseph and works by Bach, Mozart, Stravinsky and Schumann, Fri/2, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general, \$2 seniors, or PAS voucher, 776-1535

CHAMBER

Laurette Goldberg, Gordon Pratt & Robert Grosman: harpsichord and lute concert, Fri/23, noon, Student Union Ballroom, San Jose State Univ.; and Fri/2, noon, Randolph Newman Auditorium, Emeritus Hall, Santa Rosa Junior College, free, 387-9432

Pastime with Good Company: Flemish, Spanish and Elizabethan composers, with Mitchell Sandler, mezzo-soprano, baritone and sackbut, Peter Hallifax and Harold Lieberman, knee-fiddles, Margaret Crofts, high winds, and Robert Dawson, big winds, Fri/23, 8 pm, Live Oak Theater, 1301 Shattuck, Berk., \$2.50 or PAS voucher, 566-9610

Dona Lerew, Irene Sharp and Robert Hagopian: violin, cello and piano works by Beethoven, Kodaly and Schonberg, Fri/23, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general, \$2 students and seniors, 776-5552

Jutt, Banovetz & LeRoux: works by Franck, Boehm, Reizenstein, Dring and Teleman, with flutist Stephanie Jutt, oboist William Banovetz and pianist Marta LeRoux, Fri/23, 8:30 pm, 1750 Arch Street, Berk., \$3 general, \$2.50 students, \$2 seniors, also broadcast live on KPFA 94.1 FM, 841-0232

Chanticleer: William Byrd's "Mass in Four Parts," for a small men's vocal ensemble, with English, madrigals and folk songs, Fri/23, 8:30 pm, St. Ann's Chapel, Stanford Newman Center, Melville at Cowper, Palo Alto, and Sat/24, 8:30 pm, St. Mark's Episcopal Church, Bancroft at Ellsworth, Berk., both concerts \$3 general, \$2.50 students and seniors, 567-7276

Amelaire: clarinetist Madelon Bose, cellist Jeanne Crittenden and pianist Don Jackson in concert, Sun/25, 2 pm, Dining room, College of the Natural and Physical Environment, IVC, Ignacio Blvd., Novato, \$2.50, 883-2211

Roy Bogas, Roy Malan & Lawrence Granger: piano, violin and cello trios by Mozart and Beethoven, Twin Towers United Methodist Church, Central Avenue at Oak, Alameda, \$3.50 general, \$2 students and seniors, 522-1974

Linden String Quartet: works by Hayden and Mendelssohn, Sun/25, 3:30 pm, Environmental Center, Tilden Regional Park, Berk., free, call 525-2233 for directions

Conservatory Chamber Players: concert includes Debussy's "Sonata for Flute, Harp and Viola," directed by Joan Gallegos, Mon/26, 8 pm, Convent of the Sacred Heart, 2222 Broadway, SF, free, 564-8086

Music from Marlboro: works of Boccherini, Mozart and Schubert from the Marlboro Festival with oboist Rudolph Vrbsky, violinist Isidore Cohen, violinist Bayla Keyes, violinist fra Weller and cellists Jerry Grossman and Judith Serkin, Fri/2, 8 pm, Zellerbach Auditorium, UC Berk., \$5 general, \$3 student, 642-0212

Apollonian Trio: works by Bartok, Milhaud, Mozart and Brahms with clarinetist Jim Russell, pianist Miles Graber and violinist Claire Libet, Fri/2, 8 pm, Marina Music Hall, Bldg. 314, Fort Mason, Laguna at Marina, SF, \$2.50 or PAS voucher, 841-9604

Ron Galen & Ensemble: solo classical guitar and ensemble music of Schubert, Gershwin, Ravel, Villa-Lobos, with flutist Janet Kutulas, violinist Ellen Mindell, cellist Cathy Allen and guitarist Jim Bertram, Fri/2, 8 pm, Live Oak Theater, Shattuck at Berryman, Berk., donations requested, 444-3330

SF Brass Ensemble: baroque and popular classical music, Fri/2, 8:15 pm, Thousand Oaks Center, 1821 Catalina, Berk., \$3 or PAS vouchers, 526-7934

ORCHESTRAL/CHORAL

SF Symphony: works by Tippett, Elgar and Dvorak, featuring cellist Michael Grebanov, conducted by Walter Weller, Wed/21 and Fri/23, Sat/24 at 8:30 pm, Thurs/22 at 2 pm, War Memorial Opera House (see further); an all-Bach program, featuring soprano Gaelyne Gabor, guest conducted by Nikolaus Harnoncourt, Wed/28 and Fri/23-Sat/3, 8:30 pm, War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$14, 431-5400; program repeats, Thurs/1, 8 pm, Zellerbach Auditorium, U.C. Berk., \$5.50-\$10.50 general, \$4-\$5.25 students, 642-9988

Stanford Chamber Orchestra: works by Debussy, Mozart and Stravinsky, featuring pianist Artis Wodehouse and horn player Timothy Green, directed by Andor Totth, conducted by Anthony McDonald and Henry Rosack, Sat/24, 8 pm, Dinkelspiel Auditorium, Stanford University, free, 497-3812

Trinity Chamber Orchestra: works by Mozart, Pierre and Piston, conducted by Merle Bowen, Sun/25, 2:30 pm, Trinity Methodist Church, Dana at Durant, Berk., \$2, 848-7286

Alameda CETA Symphony: works by Hyden, Mendelssohn and Beethoven, featuring trumpeter Steve Beutler, conducted by Edgar Braun, Sun/25, 3 pm, First Presbyterian Church 2000 Fifth St., Livermore, free, 582-7414

Baroque Sinfonia of Santa Rosa: all-Mozart program, featuring violinist Ray Broglini, conducted by Keith Anderson, Sun/25, 3 pm, Sonoma Community Center, 276 E. Napa, Sonoma, \$2 general, \$1 students and seniors, (707) 938-4626

Sinfonia of Northern Calif.: works by Tchaikovsky, Diamond, Scarlatti, Handel and Dvorak, featuring soprano Kaaren Herr-Erickson and trumpeter Joyce Johnson-Hamilton, conducted by Johnson-Hamilton, Sun/25, 4 pm, Old First Church, Van Ness at Sacramento, SF, \$4 general, \$2.50 students and seniors, 776-5552

De Anza Chorale: Mozart's "Requiem," conducted by Royal Stanton, accompanied by organist Robert Newton, Sun/25, 5 pm, Grace Cathedral, Taylor at California, SF, \$2, 776-6611

All Souls' Choir & Orchestra: J.S. Bach's "Magnificat," featuring sopranos Carol Aird and LoRayne Brown, alto Roberta Bowman, tenor Frank Ryken and basso John Rucker, conducted by Donald B. Aird, Sun/25, 7 pm, All Souls Episcopal Church, 2200 Cedar, Berk., 848-1755 or 848-1759

Marin Symphony: works by Britten, Mozart, Wagner and Brahms, featuring Gwen Curatillo, conducted by Sandor Salgo, Sun/25, 7:30 pm, Marin Veterans' Memorial Auditorium, Civic Center, San Rafael, \$5.50 general, \$2.75 students, 472-3500, preceded by a preview, with comments by Salgo and a solo by Curatillo, accompanied by pianist Paul Smith, Fri/23, 10:30 am, Rm. 111, Dominican College, 1520 Grand, San Rafael, free, 456-0800

University Orchestra: in concert, conducted by Denis de Cleau, Mon/26, 8:15 pm, University Theatre, Cal State, Hayward, \$2 general, \$1 students and seniors, 881-3724

SFSU Symphonic Band: pops concert, conducted by Edwin C. Kruth, Tues/27, 7 pm, Student Union, 1600 Holloway, SF, free, 469-1667

SF Community Orchestra: works by Beethoven, Messiaen and Alan Shearer, conducted by Allan Pollack, Fri/2-Sat/3, 8:15 pm, Mission Center Theatre, 18th St. between Dolores and Church, SF, \$3 general, \$1.50 students and seniors, 647-6015

OPERA/OPERATTA

SJSU Theater Arts Dept.: two one-act operas, "The Medium" and "The Telephone," Wed/21-Sat/24 at 8 pm, with a matinee Thurs/22 at 2:30 pm, San Jose State theater, San Fernando at 4th St., San Jose, \$4.50 general and \$2.25 students Fri-Sat, \$4 and \$2 Wed-Thurs, (408) 277-2777

San Jose Civic Light Opera: Rogers and Hammerstein's "Show Boat," Wed/21-Sun/25 at 8 pm, with matinees Sat/24-Sun/25 at 2 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$5.50-\$10, (408) 286-6841

Diablo Light Opera: Romberg's "The Student Prince," staged by Rhoda Klitsner and directed by Chris Christensen, plays Fri-Sat, through Mar. 17, with Sun. matinees Feb. 25 and March 11 at 2:30 pm, plus a Thurs. evening per-

formance Mar. 15, night shows at 8:30 pm, Civic Arts Theatre, 1641 Locust, Walnut Creek, \$5 general, \$4 students and seniors, 939-0355

Little Opera Company: with Ina Chalis Kamendrowsky in scenes, duets and solos from well-known operas, Sat/24, 8 pm, Community Music Center, 544 Capp, SF, \$3 general, \$1.50 seniors and students, or PAS voucher, 647-6015

Pippin's Pocket Opera: Handel's "Teseo," Sun/25, 8 pm, Old Spaghetti Factory, 478 Green 51, SF, \$5 reserved, \$3.50 general, 928-8139

Brown Bag Opera: Mozart's "Marriage of Figaro" and "Così Fan Tutti," featuring baritone David Koch, mezzo-soprano Susan Outtmeier, soprano Rebecca Cook and soprano Ellen Kerrigan, brown bag lunches available, Wed/28, noon, California Hall, Polk at Turk, SF, 861-4008

* Indicates general admission of \$1 or less.
-Susan Barnes

DANCE

Christopher Beck and Company: in performance, Fri/23, 8 pm, Dance Studio, PE Building, Cal State Hayward, general \$2.50, students \$1, 881-3724

Lala Hakim: premiere danseuse of the National Folkloric Company of Egypt will perform a concert of Egyptian folkloric dances Fri/23, 8 pm, Center for World Music, Fort Mason, Building 312, Laguna and Marina, SF, \$3 general, \$2.50 students, or PAS

Rajko Hungarian Gypsy Orchestra and Dancers: young artists from Budapest perform music and dance of Hungary, ranging from classical to folk, Fri/23, Paramount Theater, 2025 Broadway, Oakland, \$6.50-\$8.50, 465-6400

Irina Nadel: Will perform her new work, "Strings Too Short to Save," Fri/23, 8:30 pm, Berkeley Moving Arts, 2200 Parker at Fulton, Berkeley, \$3, 548-6116

James Tyler: presents a program of his choreographed and improvisational works, with designers John Reamer and Gregory Forsyth and a company of nine performers, Fri/23-Sun/25, 8:30 pm, Mangrove Studio, 499 Alabama #120, \$3 or PAS plus 50¢, 731-2112

Dreams and the Creative Arts Week-end: three evenings of multi-media performance includes Dream Choreography and Music by Ann Cleveland, Steve Halpern and Marianne Rhea, Sat/24, Choreography and Dream Presentations by John Marron, Alan Plashek and Laurence Weisberg, Sun/25, 8:30 pm, 2325 3rd St. #414, SF, \$4.50/Fri, \$3.50/Sat-Sun, 864-4485

West Coast Dance Works, Inc., with Ed Mok: appearing for the closing festival of Loft Jazz, Fri/23-Sun/25, 8:30 pm, 115 Main at Mission, \$3 donation, 861-8583

American Ballet Theatre: "Don Quixote, or Kiri's Wedding," conceived and directed by Mikhail Baryshnikov, will be performed Fri/23, 1:30 pm, with Marlene van Hamel and Patrick Bissell in the principle roles, War Memorial Opera House, Van Ness at McAllister, SF, \$3.50-\$18.50, 431-1210 or 431-1000

ABT also appears Sat/24-Sun/25, at the Berkeley Community Theatre, 2:30 and 8:30 pm, Grove at Allston, Berk., \$3.50-\$16.50, tickets at BASS and major outlets, 431-1000

Marcia Sakamoto and Company: perform Sat/24, 8:30 pm, Cal State University, P.E. 140, Physical Education Building, Carlos Bee Blvd. at Mission, Hayward, \$2.50 and \$1, 881-3061

Marlene Therkelsen Dance Company: perform at the Oberlin Dance Collective, Fri/23-Sat/24, 8:15 pm, 223 Mississippi, SF, \$3, 697-9422

Ballet Theatre West: appear as part of "An Evening for the Arts," doing two special brief ballets. Other artists performing include the Pee Wee Ellis Assembly Jazz Band and composer Tim Hardin, Sat/24, 8 pm, Marin Civic Auditorium, Civic Center, San Rafael, \$6.50/general, \$7.50/reserved, 924-7096

Tumbleweed Dance/Theatre/Music Co.: presents "Bare Soles," a multi-media performance of poetry, dance and music, Fri/23, Sat/24, Fri/2, Sat/4, Studio Eremos at Project Artaud, 402 Alabama St., corner of 17th St., SF, \$3 or PAS, 552-3541

Dance Performance Art: Humanform presenting "Kore at Eleusis" and "Moving Lab" by Carla Blank, Sun/25, 3 pm, Civic Arts Gallery, 1641 Locust, Walnut Creek, donation requested, 935-3300

Domingo de Carnaval: Carnival Party with Trinidadian music and traditional dance performances, Sun/25, noon-5 pm, Precita Park, Precita at Army, free

Festival of Russian Dance: Moscow's folk dance troupe on their first American tour, Wed/28, Thurs/1, 8 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, \$8.50-\$15, 358-2854

Marlene Therkelsen Dance Company: performs Fri/2, 8:15 pm, College of San Mateo Theater, 1700 West Hillsdale Blvd., San Mateo, call 697-9422 for admission charge



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DANCE/MIND & MATTER/BOOKS & WRITERS

Margaret Fisher: presents segments of her experimental dance and movement work, "Splitting," Sat/3, 8 pm, 80 Langton St., SF, \$2 general/\$1 members, 626-5416.

The Lesser Oakland Dance Theatre: in concert, presenting "Yesterday, Today and Tomorrow," combining dance, drama, poetry, music and silence. Sat & Sun, March 3, 4, 10, 11, 17, 18 Sat. 8:30 pm, Sun/7 30 pm, 4226 Park Boulevard, Oakland, \$3.50 general, \$2.50 senior, unemployed, children or PAS plus \$1. Opening night, tickets \$1.50 more. Available at BASS and the theatre, 530-6611.

DANCE PARTIES

Balkan Pacific and Danica: a dance party with live music, tapes and refreshments follows a presentation of folk music of Eastern Europe, Fri/23, 8 pm, Finnish Hall, 1819 10th St., Berkeley, \$2.50 in advance, \$3.50 at the door, 331-1518.

Friday Night Fling: The Performing Arts Workshop offers you a night of dancing to everything from rock to classical, Fri/23, 8 pm, Performing Arts Workshop, 340 Presidio Ave., SF, \$2, 931-9228.

Pickle Family Circus: As part of its annual Benefit Extravaganza, you can dance to the Pickle Family Circus Jazz Band Sat/24, 8:30 pm, Dore Hall, 18th St. between Valencia and Guerrero, SF, \$4 in advance, \$5 at the door, PAS plus \$2.50 accepted, 826-0747.

Israeli Dancing: instructed by Ben Ron, Shoshana Stein and Syra Ozarkuk from 8 pm-9 pm; open request dancing after 10 pm. Sat/24, San Francisco Jewish Community Center, 3200 California, SF, \$1.25 students, \$1.75 members, \$2.25 public, 346-6040.

Folkdancing: at the Cafe Shalom, Sat/3, 8 pm-9 pm instruction, 9 pm-midnight, open request dancing, San Francisco Jewish Community Center, 3200 California, SF, \$1.25 students, \$1.75 members, \$2.25 public, 346-6040.

Orlki Academy of Music: presents classes in Congolese Dance and Congolese Drumming, Wednesdays at 8 pm, the Gumption Theatre, 1563 Page Street, SF, call 863-7348 for admission prices.

NOTE

MEETING FOR DANCERS: Rhoda Graver, dance program director for the National Endowment for the Arts (NEA), is making a special trip to San Francisco to meet with the dance community and explain the NEA's dance training programs and policies and answer questions about dance funding. The open, informal meeting takes place at the Margaret Jenkins Dance Studio, 1590 15th St., SF, Tues., Feb. 27, 10 a.m. to noon and 12:30 to 2 p.m., free, 863-7580.

—Jane Hamsher



MIND & MATTER

★ **"Somebody Waiting":** a film on caring for hospitalized children with cerebral dysfunction and "20th Century Epidemic," a film report on diseases of the heart and blood vessels, Fri/23, 8 pm, Sanges Menia Center, 2358 Pine, SF, free, 922-5008.

An Evening in the People's Republic of China: with the first exchange exhibit of childrens art from China, with Rudy and Char Pribuss, also Chinese music, Fri/23, 8 pm, Artists Embassy Gallery, 50 Oak, SF, \$3, 626-6974.

★ **"What Happened to Karen Silkwood and why?":** a forum on critical issues, with Molly Joel Coye, M.D., Sarah Nelson and Geraldine Daesch, Fri/23, 7:30-9 pm, Dore Hall, the Women's Bldg., 3543 18th St., SF, \$1, wheelchair accessible, 863-5255.

★ **"Merry Minstrels":** seniors are invited to sing along and play along or just relax and listen to a performing group; sponsored by Oakland Parks and Recreation, Fri/23, 1:30 pm, Mosswood Recreation Center, Broadway at MacArthur, Oakl. free, 273-3896.

Benefit Garage Sale: to help Communiversity, Fri/23, 5-11 pm and Sat/24-Sun/25, 11 am-5 pm, 531 Frederick, SF, 665-7644.

★ **"Mirror: An Alternative Relating":** with Sherene Zolno, a monthly get-together for people into meeting people, Fri/23, 8 pm, the Self Center, 555 2nd Ave., SF, \$3, includes wine party after, 386-7027.

Toward a Responsible Agriculture: a film and lecture on can we go "back to nature"? with Marian McClure and Kevin Raftery and Frances Barron, Fri/23, 8 pm, The Farm, 1499 Potrero, SF, \$2, 752-7766.

★ **"Organization Planning":** a seminar sponsored by the American Institute of Industrial Engineers, Fri/23, 8 am-4 pm, John F. Kennedy University, Orinda, \$30, includes luncheon, 931-1885.

Alternatives to Traditional Marriage a lecture by Michael and Cheryl Cohen, Fri/23, 8 pm, Treasure, 1738 9th Ave., SF, \$4, 655-9900.

★ **"Education for Leadership and Survival":** a lecture by former POW, Vice Admiral James B. Stockdale, U.S. Navy, Fri/23, 8 pm, USF, Golden Gate at Parker, SF, \$2.50, 386-0304.

★ **"Art and Conversation":** a program designed to stimulate and encourage seniors' enjoyment and appreciation of modern art, Fri/23, 10:30 am, SF Museum of Modern Art, Van Ness at McAllister, SF, free, 863-8800.

★ **"Homeopathy: Scientific Natural Health Practice":** an introductory course in the principles and practical application of homeopathy for laypersons and professionals, presented by Health Educator Dana Ullman, Sat/24, 10 am-4:30 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, \$15-\$20 (sliding scale), 548-4788.

Nurturing Intelligence through Birth and Bonding: Nancie Mae Brown directs this course to explore new options open to parents for alternatives to traditional delivery, Sat/24, 8:30 am-4:30 pm, Student Lounge, College of the Natural and Physical Environment, Indian Valley Colleges, Ignacio Blvd., Novato, \$20, \$35 couples, 883-2211.

Bio-Energetics: workshop for tension release by Erna Ziegler, Sat/24, 9 am-5 pm, the Self Center, 555 2nd Ave., SF, \$25, 386-7027.

How to Take Care of Your Heart: a holistic approach presented by Dr. Joe D. Goldstrich, Sat/24, 10 am-4 pm, UC Extension, 55 Laguna, SF, \$25, 861-6833.

Practical General Semantics: a seminar with Robert Wandever, Sat/24, 9:30 am-4 pm, Camp Fire Girls Clubhouse, 325 Arguello, SF, \$11, includes luncheon, 661-3641.

The Gnosis Today: Gnostic Thought seen in the light of Jungian psychology and the Nag Hammadi manuscripts discovered in 1945, with Rev. Rosa Miller, Sat/24, 7:30 pm, Whole Life Center, 3437 Alma, #28, Palo Alto, \$4, 493-0561.

★ **Marine Mammals:** Raymond Bandar displays a few items from the Academy's marine mammal collection and describes how these specimens have been salvaged, prepared and used for research purposes, Sat/24, 1-3 pm, Watts Hall of Man, California Academy of Sciences, Golden Gate Park, SF, free of charge beyond entrance fee, \$1 adults, 50¢ juniors and seniors, 752-8268.

★ **"Wood: A Contemporary View of a Traditional Material":** a seminar on current wood technology, Sat/24, 9 am-5 pm, 145 Dwinelle Hall, UC Berk., \$25, 642-4111.

Mace Certification and Self-Defense Tactics: a course for all interested women, sponsored by Women on the Run, Sat/24, 9 am-5 pm, Hall of Flowers, Golden Gate Park, 9th Ave. at Lincoln Way, SF, for information and reservations, call 929-8636.

★ **"Two Aspects of U.S. Foreign Policy":** a lecture by Heiga Lohr Bailey, Sat/24, 2 pm, Science Center, College of Marin Kentfield, free, 485-9600.

Supernormal Transformations of the Body: a seminar with Michael Murphy, co-founder of Esalen Institute, and Jim Hickman, Sat/24-Sun/25, 10 am-4 pm, California Historical Society, 2090 Jackson, SF, \$85, 388-1244.

★ **"China Leaps Into the Future: A Closer Look at Modernization":** a talk by Mr. Roland Berger, Sat/24, 8 pm, World Affairs Center, 312 Sutter, SF, \$2, 863-0537.

★ **"Parapsychology and Personal Growth":** a seminar featuring Annette Martin, SF's outstanding psychic, Sat/24, 9 am-5 pm, Psychological Studies Institute, 580 College, Palo Alto, \$15, 326-6413.

Women's Workshop Sampler: includes workshops on women and running, money, relationships, stress, time management and body image, Sat/24, 10 am-5 pm, Women for Women, Educational Center, 421 Locust, SF, \$5, 668-7112.

Media's Changing Views of Lifestyle: a discussion of the media's perception of alternative (including gay) lifestyles, with John Burks, Sun/25, 9:45 am, U.U. Gay Caucus, Unitarian Center, Franklin at Geary, SF, 781-5945.

The Native San Joaquin: a slide-illustrated lecture by ecologist-photographer Verna Johnston in conjunction with the current exhibit of her photos suggesting how Valley wildlife and their habitats looked before the Gold Rush, Sun/25, 3 pm, Lecture Hall, Oakland Museum, 1000 Oak, Oakl., \$2, 273-3401.

★ **"Jealousy: the Green Eyed Monster":** a lecture and demonstration by Robert Cromey, Sun/25, 7:30 pm, St. Paul's Parish Hall, 16 Montecito, Oakl., \$3, 885-3053.

★ **"What's In Your Survival Kit?":** a look at the symbols of security, a lecture by Shantha, Sun/25, 7:30 pm, Creative Consulting, 1278 Hopkins, Redwood City, \$3, 364-5955.

Martin Buber Symposium: an Ecumenical event, with Eric Gattman, Rev. Francis Geddes and Catherine Whiteside Taylor, Sun/25, 10:30 am-3 pm, SF Jewish Community Center, 3200 California, SF, \$12.50, 346-6040.

★ **"Your Healing Hands":** a lecture and demonstration by Richard Gordon, innovative polarity therapist and author, Sun/25, 2 pm, Plowshare Bookstore, 162 University, Palo Alto, free, 931-5111.

★ **Front Runners:** non-competitive running for lesbians, gay men and others, Stowe Lake run, Sun/25, 10 am, meet at Stowe Lake Boathouse, Golden Gate Park, SF, free, 641-0250.

★ **"Holistic Health: the New Medicine":** a film and panel discussion, Sun/25, 7-10 pm, Holistic Life Institute, 1627 10th Ave., SF, \$2, 665-3200.

★ **Lomi Bodywork Presentation:** includes a demonstration and informal talk about ways and effects of releasing chronic tension, Mon/26, 7:30 pm, Central YMCA, 220 Golden Gate, SF, free, 885-0460.

Kundalini Yoga and Meditation: ongoing classes, bring blanket and empty stomach, Mon/26, 7 pm, 3HO Foundation, 39 Greenfield, San Rafael, \$3, 457-2990.

★ **"Gravily Is the Therapist":** a movie, with Ida P. Rolf, accompanied by a lecture by William Kaye, Mon/26, 7:30 pm, East Madrone Room, Student Union, UC Berk., free, 845-5262.

★ **"Will Inflation Ever End?":** a workshop presented by Laurel Springs Institute to examine the current economic crisis and its roots, Mon/26, 7:30 pm, Westminster Hills Presbyterian Church, 27287 Patrick, Hayward, \$2, 234-1636.

★ **"Exploring the Hidden Job Market":** a lecture by Ranny Riley, Mon/26, 6:30 pm, Career Design, 2398 Broadway, SF, free, 929-8150.

★ **Health Care Models:** perspectives on Asian American community health care, with Terry Hall, Mon/26, 7-9 pm, HSW 300, UC Med Center, 513 Parnassus, SF, free, 731-4603.

★ **Sexual Health:** a community health education lecture, Mon/26, 12:30 pm, Temple Baptist Senior Center, 3355 19th Ave., SF, free, 666-3022.

★ **"Egograms: For Transforming Relationships":** a relationships seminar, with Dr. John M. Dussay, psychiatrist, Tues/27, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2.50, 346-6040.

★ **"Relationships":** a discussion of the concerns and problems of spiritual people, Tues/27, 8 pm, Sunrise Church, 3054 Telegraph, Berk., free, 841-2779.

★ **"Orion: The Myth of the Hunter and the Huntress":** a lecture by Joseph Fontrose, Professor Emeritus of Classics, UC Berk., Tues/27, 1 pm, 2 Le Conte, Berk., free, 642-0212.

★ **The Splendor of Dresden:** a slide lecture by Elfriede Preger, Wed/28, 7 pm, Glen Park Library, 2842 Diamond, SF, free, 586-4144.

★ **"The Sculpture of Space":** a visiting artist lecture by New York sculptor Richard Serra, Wed/28, 7:30 pm, SF Art Institute, 800 Chestnut, SF, free, 771-7020.

★ **Women in the Wilderness General Meeting:** Sarah B. Larrabee presents a slide show of her experiences leading treks through Nepal, Sikkim, India and Afghanistan, both women and men welcome, Wed/28, 7:30 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, free, 982-4588.

★ **"Darkness at Noon":** a review of eclipses, Wed/28, noon, Campus Space Theater, Physical Science Bldg., SFSU, 1600 Holloway, SF, free, 469-1667.

★ **"Labor and the Consumer":** a seminar by Dale Marr, International Vice President, International Union of Operating Engineers, Wed/28, 4-6 pm, A.P. Giannini Middle School, 3151 Ortega, SF, free, 496-1665.

★ **Ecuadorian Weaving:** a slide presentation by Dennis Penley, Wed/28, 7:30 pm, Marin Museum, 2200 Novato Blvd., Novato, \$2, 883-2211.

★ **"Public Relations for the Artist":** a presentation by Howard Slafoff, on what to know and expect when dealing with representatives and galleries, Wed/28, 8 pm, Center for the Visual Arts, 1333 Broadway, Oakl., \$1, 451-6300.

★ **"Holistic Politics: A Liberating Vision":** a lecture by John Vasconcellos, sponsored by Antioch University West, Wed/28, 7:30 pm, Hall of Flowers, Golden Gate Park, 9th Ave. at Lincoln Way, SF, \$3, 931-6170.

★ **"Turkey to Hong Kong: One Man's Asian Adventure":** a slide talk by Anand Salaam, Wed/28, 7:30 pm, Noe Valley Library, 451 Jersey, SF, free, 285-2788.

★ **Feet and Sports Medicine:** a discussion for professional, amateur and arm-chair athletes, with Dr. Gerald Strange, Wed/28, noon, Fine Arts Museum of SF, Downtown Center, Three Embarcadero Center, Sacramento at Davis, SF, free, 434-1407.

★ **"Robeson II":** Professor Harry Edwards, UC Berk., speaks on Paul Robeson as an athlete and scholar, Wed/28, 7:30 pm, Student Lounge, Merritt College, 12500 Campus Dr., Oakl., free, 531-4911.

★ **"Questions Raised by Jones-town: Why Did the People's Temple End in Tragedy?":** a BAIC Roundtable of Religions forum, Thurs/1, 7:30 pm, McLean Lodge, First Congregational Church, 2340 Durant, Berk., 50¢, 841-0881.

★ **Labor and Delivery:** a film and discussion, Thurs/1, 2 pm, SF Women's Health Center, 3789 24th St., SF, \$2, 282-6999.

★ **Women and Cross-Country Skiing:** a slide discussion with Allison Clough, sponsored by Women in the Wilderness, Thurs/1, 7:30 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 982-4588.

★ **Preventive Eye Care Seminar:** covers the prevention of nearsightedness, nutrition and vision, biofeedback, and eye exercise techniques, Thurs/1, 7:30 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, free, 421-4545.

★ **Indicates general admission of \$1 or less.**
—Harriet Salley

B

BOOKS & WRITERS

READINGS/PERFORMANCE

★ **"Half Way to Infinity":** poets Tael Thomas and Latith Harris, sound poets Manues Nieto and his wife Bernice, dream readers, dancers, mimes and musicians perform in Gordon Wagner's "Dream Room," a mirrored environ-

ment (on exhibit daily through Feb. 28), Fri/23, 8 pm, Vorpall Gallery, 393 Grove, SF, free.

★ **Yuri Samer:** will read from his latest poetry works following the performance of his multimedia play, "Guts to Open," Fri/23, Sat/24, 8:30 pm, Southern Exposure Gallery at Project Artaud, 499 Alabama, SF, \$3 or PAS (\$4 includes a copy of the book).

★ **Joanne Kyger and Robert Hass:** read from their poetry, Sun/25, Intersection, 756 Union, SF, donation requested, 397-6061.

★ **James Ford and K. White:** read from their poetry, Mon/26, 8 pm, Bound Together Bookstore, 1901 Hayes, SF, donation requested.

★ **Charles Bernstein and Sheril Jellies:** read from their work in the spring program of the Poetry Center at San Francisco State University, Wed/28, Barbary Coast Room of the Student Union, 1600 Holloway, SF, free.

★ **Thomas Farber and Barry Gifford:** "The Prose Brothers," read from their works Wed/28, 8 pm, Cody's Books, Haste & Telegraph, Berkeley, free, 845-7852.

Kirby Malsone, Chris Mason, and

★ **Marshall Ramez:** present a poetry reading of traditional and experimental "sound poetry" works, Thurs/1, 8 pm, 80 Langton St., SF, \$2 general, \$1 members, 626-5416.

★ **Music and Poetry from Peru:** selections from "Lima Rooftops," a new book in English/Spanish by Jane Radcliffe, and flute music by Shoshanna Fri/2, 8 pm, Higher Grounds Cafe, at Diamond and Chenery in Glen Park, SF, small donation.

★ **David Henderson:** author of "Jimi Hendrix Voodoo Child of the Aquarian Age," presents scenes from his plays and a reading of his poetry. Sponsored by R. Stribling Griffin and the New American Theatre Company Sun/3, Western Addition Cultural Center, 762 Fulton Street at Webster, SF, free.

LECTURES/BOOK PARTIES
★ **"Voices and Visions":** a series of panel discussions will consider the role of the media in relation to feminism. Sponsored by the Women's Communication Coalition/Feminists in Film and Electronic Media. Fri/23 through Sat/24, continued next page



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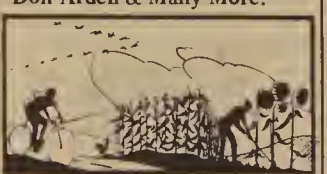
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CREATE YOUR OWN FUTURE

BOOKS & WRITERS/RADIO/KIDSTUFF/FILMS

continued from previous page

San Francisco State University, 1600 Holloway, SF. Call 221-3333 for time and cost!

Nephtali De Leon: author and illustrator of bilingual children's books, will present a slide show about his multi-media approaches to Chicano Culture, Sat/24, 2 pm, La Pena Cultural Center, 3105 Shattuck Ave., Berkeley, \$2, 849-2568

★ Richard Gordon: author of "Your Healing Hands," will give a lecture and demonstration on holistic health techniques Sat/24, 1 pm, Papershops in Corte Madera Co-op shopping plaza, 69 Tamal Vista Blvd., Corte Madera, free, 931-5111

★ Beth Wilson: author of books for young readers on Muhammad Ali and Martin Luther King, Jr., will speak at Laney College as part of their Black History program Mon/26, 12 noon, Laney College Library, 900 Fallon St., Oakland, free, 834-5740

★ Book Scene: Spas in California: Pat Cooper speaks on the topic Tues/27, 8 pm, San Francisco Jewish Community Center, 3200 California, SF, free, 346-6040

"Writing for Publication": a mini-course on creative writing, which also deals with the subject of how to get your work published. Offered by Galileo-Marina Community College Center. Begins Thurs/1, 7 pm, Marina Middle School, 3500 Fillmore, room 328, SF. Call 931-3595 for further details.

★ "Women in World Literature": Toni Mester leads a discussion group at the San Francisco Jewish Community Center, Thurs/1, 9:30 am, 3200 California St., SF, free, 346-6040

★ "Female Sexuality in Literature": Toni Mester leads a discussion group at the San Francisco Jewish Community Center, Thurs/1, 7 pm, 3200 California, SF, free, 346-6040

"Author's Night": presenting such distinguished figures as Herb Caen, Daniel Ellsberg, Lawrence Ferlinghetti, Ken Kelly, Ishmael Reed and a host of others in the fourth year of this annual event. Presented by Presidio Hill School for the benefit of its scholarship fund Fri/2, 7 pm, San Francisco's Historic Old Mint, Fifth and Mission, \$5, 751-9318

"Buchwald at Large": Art Buchwald, columnist and author, will speak as a part of the Foothill College Short Course Program, Fri/2, 8 pm, Flint Center, Cupertino, \$5, 948-8590

★ Printmaking Workshop: presented by Sight and Insight, and taught by Elizabeth Cleveland and Ann Eby, Sat/3, 1-4 pm, Bldg 312, Fort Mason, free, 457-9396

★ Literature Course: Lynn Sander discusses works by Hemingway, Lawrence, Conrad, James and others. Offered by the John Adams Community College Center of the San Francisco Community College District. Each Wed., 2-4 pm, room 103, 1860 Hayes St., SF, free, 346-7044

NOTES

★ Poets Unity Party: guests include David Moe, Marc Jampole, Shane, Royal Kent, Brad Zais, Numa/Jane, Deirdre Evans, Christopher, and others, plus poetry films and music with Villon and friends, everyone attending can make a contribution to upcoming anthology, "So Words May Shake Hands," Sat/23, 7:30 pm, Project Artaud, 450 Florida, SF, \$1 donation

★ Media Alliance General Meeting: Discussion on media-related topics, Tues/27, 7:30 pm, Marina View Gallery, Bldg. 310, free, 441-2557

Poetry Contest: see your work in print, win a free critique, communicate with other area poets—so suggests Flying Colors Anthology, now accepting submissions to its 1979 publication. Send \$2 entry fee and your three best poems to FCA, Dept. PF, 41 Crescent Ave., SF, 94110. Entry deadline April 30

Poetry Flash: is a monthly publication featuring reviews, letters, news and schedules of events in and around the Bay Area. Keep in touch with a year's subscription—send \$5 to Poetry Flash, 1270 La Playa, SF, 94122 (no food stamps please).

—Jane Hamsher

R

RADIO

FRIDAY/23

Adventures in Good Music: "Can You Name Him?" Karl Haas's monthly edition of the popular mystery composer quiz, 9 am and 7 pm, KOED 88.5 FM

Woman-Made Music: Malvina Reynolds describes her life and sings several of the hundreds of songs she left us, 10:30 am and 9:30 pm, KALW 91.7 FM

Listener Call-In: with Dr. Tom Ferguson of Inverness in Marin County, editor of the journal "Medical Self-Care," written for lay people and health professionals alike, 1 pm, KCBS 740 AM

Last Solar Eclipse: of the century, scheduled for Feb. 26, is discussed by Dr. Alan Friedman of the Lawrence Hall of Science at UC Berk., 2 pm, KCBS 740 AM

Agent Who Knew Too Much: Robert Daley and Detective Bob Leuci, authors of "Prince of the City," tell the true story of an undercover agent who knew too much, 2:05 pm, KGO 810 AM

Jazz Revisited: "Golden Oldies" features

jazz versions of some lovely old tunes of yesterday, 5 pm, KALW 91.7 FM

Basketball: Golden State Warriors vs Indiana in Oakland, 8 pm, KNBR 680 AM

Sears Radio Theatre: "Adventure Night with host Richard Widmark," features "Climb," starring Vic Perrin and Stephen Markle. Two mountain climbers, one of them temporarily blinded by an accidental fall, struggle to reach safety before the sun sets, 8:05 pm, KCBS 740 AM

SF Symphony Live: Features Tippet's "Concerto for Double String Orchestra," Elgar's "Concerto for Cello, Op. 85," and Dvorak's "Symphony #5 in F, Op. 76," with cellist Michael Grebenauer, conducted by Walter Weller, 8:30 pm, KKHI 95.7 FM and 1550 AM

SATURDAY/24

Metropolitan Opera Live: features Verdi's "Don Carlo," performed by soloists Scott, Horne, Giacomini, Milnes, Ghiaurov and Morris, conducted by James Levine, 10 am, KKHI 95.7 FM and 1550 AM

Great Decisions '79: "NATO and the Russians: Will the East/West Balance Hold?" 10:30 am, KOED 88.5 FM

Music World of Joe Thompson: "Just Plain Old Joe," features Bobbie Gentry, Peggy Lee, Mary Lou Williams and Gino Vanelli, 11 am, KOED 88.5 FM

SF State Concert Hall: SFSU Symphony Band in an all-pops concert, 1 pm, KOED 88.5 FM

"Mr. Fixit": a talk show, 1-3 pm, KXRR, 1500 AM

"Your Saturday Lawyer," with Host Ralph Yanello, 3-5 pm, KXRR 1500 AM

Thelonious Monk: compositions of, 4 pm, KJAZ 93 FM

High School Basketball: Game of the Week, 5-6 pm, KXRR 1500 AM

Basketball: Cal vs. Oregon State, 7:45 pm, KCBS 740 AM

New Dimensions: features "Physics and Reality," with Fritzel Capra, author of "The Tao of Physics," a journey into the ether realms of quantum physics where the traditional worlds of science and spirit are taking a new shape, 8-10 pm, KOED 88.5 FM

Basketball: USF Dons vs. Loyola Marymount, 8 pm, KNBR 680 AM

Folk Festival U.S.A.: John Lee Hooker in a solo set and his electric guitar blues band sound, 10 pm, KOED 88.5 FM

UNICEF Drawings: a discussion of drawings submitted to UNICEF from many countries, with John Mosley and Noriko Okuba, 10:05 pm, KCBS 740 AM

SUNDAY/25

Basketball: Golden State Warriors vs Washington in Washington, 10:40 am, KNBR 680 AM

Commonwealth Club: features General Alexander Haig, Jr., Supreme Allied Commander in Europe, on "NATO and Our Future Security Needs," 12:15 pm, KCBS 740 AM

Sunday Night Opera: features Verdi's "Nabucco," performed by soloists Matteo, Manu-guerra, Renata Scotto, Nicolai Ghiaurov, Elena Obraztsova and Veriano Luchetti, with the Ambrosian Opera Chorus and the Philharmonic Orchestra, conducted by Riccardo Muti, 8 pm, KKHI 95.7 FM and 1550 AM

3 Jewels in the Lotus, Part IV: with Ram Dass, Jack Schwarz and Patricia Sun, all together in a dialogue and question answering session, 9-11 pm, KALW 91.7 FM

Robin Trower: recorded in England by the BBC, 9-10 pm, KSN 95 FM

Outlaws: recorded at Record Plant, 1975, 10-10:30 pm, KSN 95 FM

Charlie Daniels Band: "Fifth Volunteer Jam," recorded in Nashville by King Biscuit, 10:30 pm-midnight, KSN 95 FM

MONDAY/26

LAST SOLAR ECLIPSE OF THE CENTURY

Actor Barry Bostwick: talks about the making of his latest film, "Movie, Movie," 8:30 am and 3 pm, KALW 91.7 FM

Adventures in Good Music: "An Imaginary Visit to the Court of Frederick the Great," a remarkable musician who surrounded himself with outstanding masters, 9 am and 7 pm, KOED 88.5 FM

Divorce Counselor: Christopher McCullough talks with host Madison Kane, 10:30 am and 9:30 pm, KALW 91.7 FM

Dr. Lewis Yablonsky: author of "The Extra-Sex Factor," tells you over half of America's married men play around, 11:05 am, KGO 810 AM

Return to Forever: live, noon, KJAZ 93 FM

Listener Call-In: Sara Nelson of "Silkwood Project," the four-year effort to bring the Karen Silkwood case to trial, talks about Silkwood, who was a plutonium fuel technician working at the Kerr-McGee Nuclear Corporation in Oklahoma. She died in a car accident in 1974, en route to expose evidence that her company was manufacturing faulty plutonium fuel rods for an experimental reactor. Documents disappeared from her car on the night of the accident, friends say she was murdered, 1 pm, KCBS 740 AM

Malvina and Friends: the words, music and ideas of the late Berkeley singer/song writer/social activist Malvina Reynolds, and her musical associates, 3-5 pm, KPFA 94 FM, KPFB 88.3 FM and KCFB 88 FM

Al Attles Show: coach Attles discusses the Warriors and answers listener questions about sports in general, 9:06 pm, KCBS 740 AM

Jazz Alive! features The Gato Barbieri Sextet and Beto and the Fairlans, 10 pm, KOED 88.5 FM

SHROVE TUESDAY/27

Adventures in Good Music: Mardi Gras celebrated with music Karl Haas talks of the legends and the superstitions surrounding the carnival festivities, 9 am and 7 pm, KOED 88.5 FM

Johanna Fisher: author of "A Parents' Guide to Learning Disabilities," is the guest, 10:05 am, KGO 810 AM

Solar Energy: guest Mark Goldes has developed a new car that runs on solar energy and has features that are adaptable to some gasoline-fueled cars, 1 pm, KCBS 740 AM

Across the Western Ocean: "The Banks of the Charles," about great Irish musicians who lived and performed during the past 100 years in Boston, 1 pm, KALW 91.7 FM

"Facing Life Through Death": Steve Henderson, who had one of the first kidney transplants and is one of the longest surviving transplant patients, talks about how he and his wife have had to face life through death, 4 pm, KOED 88.5 FM

Prep Sports Review: a weekly report of high school sports in SF, features interviews, taped highlights and results, 5:30 pm, KALW 91.7 FM

Basketball: Golden State Warriors vs New York in New York, 4:30 pm, KNBR 680 AM

Sound by the Bay: features George Duke, keyboardist, funkateer, 7:30 pm, KRE 103 FM and Confunkshun, local folks from Vallejo top of the charts, 7:30 pm, KRE 1400 AM

Hot Air Ballooning, Part I: discussed by Charlie Coane on "Sports and Recreation," 7:55 pm, KCBS 740 AM

Special of the Week: Mathew Bakulich on harpsichord performs complete Bach Partitas, 10 pm, KOED 88.5 FM

ASH WEDNESDAY/28

Music of the Black Church: "The Influence of the Black Preacher on Gospel Song," features examples of the black minister and his use of song in the black church, 8:30 am and 4:30 pm, KALW 91.7 FM

Adventures in Good Music: features choral masterpieces in the spirit of Ash Wednesday, 9 am and 7 pm, KOED 88.5 FM

Listener Call-In: features Dr. Lowell Stieker, author of "The Cults Are Coming," a book published just before the tragedy in Jonestown, 2 pm, KCBS 740 AM

Joe Sample: keyboard player, 4 pm, KJAZ 93 FM

Former Black Panther: Bobby Seale, speaks about the Sixties and what he's been doing since, 4 pm, KOED 88.5 FM

Hot Air Ballooning, Part II: 7:55 pm, KCBS 740 AM

Earplay: presents "When the Time Comes," in the last round of his bout with terminal cancer, a man and his wife reach for the meaning of their lives as they strain to face death standing up, 10 pm, KALW 91.7 FM

THURSDAY/1

Sophia Loren: is Owen Spann's guest, 10:05 am, KGO 810 AM

"Mother Jones" Magazine Editor: Mark Dowie is featured, 10:30 am and 5:30 pm, KALW 91.7 FM

Plastic Surgery: Dr. Roger Greenberg, a SF plastic surgeon, discusses how to find good surgeons and avoid butchers, plus the latest in plastic surgery for breast amputees, 1 pm, KCBS 740 AM

"The U.S.—U.S.S.R. and the Balance of Power": discussed by W. Averill Harriman, former ambassador to USSR, Sen. John Glenn (D-Ohio), Dr. Marshall Shulman, special advisor to Sec. of State on Soviet Affairs, 2:30 pm, KOED 88.5 FM

"Systemsland": James Greer Miller, president of the University of Louisville, explains his systems theory that identifies traits found throughout nature from the cell up through human society, 4 pm, KOED 88.5 FM

Basketball: Golden State Warriors vs Atlanta in Atlanta, 4:30 pm, KNBR 680 AM

Great Orchestras of America: details of broadcast to be announced, 7:30 pm, KKHI 95.7 FM and 1550 AM

Grand Piano: Paul Badura-Skoda in an "Al Franz Schubert Program," 8 pm, KOED 88.5 FM

—Fiona Mackenzie

K

KIDSTUFF

KIDSTUFF

★ Collage Making: come help make a picture showing the history of the black man in America, ages 6 and up, Fri/23, 4 pm, Waden Branch Library, 5075 3rd St., SF, free, 468-1323

★ Story Hour: for ages 6 and up, Wed/28, 4 pm, Main Children's Room, Main Library, Civic Center, SF, free, 558-3510

Youth Gymnastics: an 11-week program with Skyline High School gymnastics coach Bud Call, starts Sat/24, 9 am (ages 5 and 6, \$8.25), 9:45 and 10:45 am (ages 7 and up, \$11), Skyline Gymnasium, 12250 Skyline Blvd., Oakl., register at first class, 273-3494

PARENTING

Children's Fears & Fantasies About Illness: a lecture sponsored by SFJCC and Mt. Zion Pediatrics Dept., Wed/28, 8 pm, SFJCC, 3200 California, SF, \$2 general, 346-6040

O

OFFBEAT MOVIES

BELMONT THEATRE: "Benefit for the United Cerebral Palsy Association," features **AGATHA**, with Vanessa Redgrave and Dustin Hoffman, tells the story of the 11-day disappearance of Agatha Christie during December of 1926, 8:15 pm, preceded by a champagne and hors d'oeuvres reception at 7:30 pm, Fri/2, 100 El Camino Real, Belmont, \$7.50, for more information and to order tickets call the UCPA office at 326-4711

★ BERKELEY PUBLIC LIBRARY: "Black History Month Celebration," features **GONE ARE THE DAYS** (1963), with Ossie Davis, Ruby Dee and Sorrell Booke, Purdie Victorious Judson attempts to buy a barn in Georgia and convert it into an integrated church, 7 pm, Tues/27, West Branch Library, 1125 University, Berk., probably free but call to verify, 644-6870

CINEMATHEQUE: "The Kuchar Brothers—8mm Films with George and Michael Kuchar in Person," features **I WAS A TEENAGE RUMPT** (1957), **BORN OF THE WIND** (1960), **LUST FOR ECSTASY** (1961), plus **ANITA NEEDS ME** (1961), 8 pm, Sun/25, "Murphy, Lawder, Dore O.," features **MOVIE STILL** (J. J. Murphy, 1977), **DANGLING PARTICIPLE** (Standish Lawder), plus **BLONDE BARBAREI** (Dore O., 1972), 8 pm, Thurs/1, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, 586-8486

COLLEGE OF MARIN: "Saturday Night Movies on Friday," features **ALEX IN WONDERLAND** (Paul Mazursky, 1971), with Donald Sutherland and Ellen Burstyn, a young director with his first film behind him is unable to decide between making a social comment about the war in Southeast Asia, or a western version of "Don Quixote," 8 pm, Fri/23, Olney Hall, Laurel at Sir Francis Drake, Kentfield, \$3, 485-9385

CONGREGATION NER TAMID: "Israeli Film Series," features **SINAYAH**, the heart touching story of a young Arab orphan found by an Israeli officer in the desert during the 1956 Sinai War, 8 pm, Tues/27, 1250 Quintara, SF, \$2 adults, \$1 children, 731-0116 or 661-3383

★ DE YOUNG MUSEUM: TO FIND OUR LIFE, documents a Huichol peyote pilgrimage and complements the exhibition, "The Art of Being Huichol," 2:30 pm, Sat/24-Sun/25, Trustees' Auditorium, Golden Gate Park, 9th Ave. at Lincoln Way, SF, free after normal museum entrance fee, 75¢ adults, 25¢ youths ages 12-17, free to seniors and children under age 12, 558-2887

CROSSROADS COMMUNITY: "Towards a Responsible Agriculture: A Film/Lecture Series," features **LIVING THE GOOD LIFE**, two famous writers, Scott and Helen Nearing, live self-sufficiently on the land, followed by slides and speakers, 8 pm, Fri/23, The Farm, 1499 Potrero Ave., SF, \$2 donation, seniors free, 826-4290

EXPLORAMA: "Travel-Documentary Film," features **CHINA AFTER MAO**, a film completed last Nov. just prior to President Carter's announcement of the resumption of relations with that country, narrated in person by producer Jens Bjerre, a noted Danish anthropologist, author and filmmaker, 2:30 and 7:30 pm, Sat/24, Oakland Auditorium Theatre, 10 10th St., Oakl., 2:30, Sun/25, Masonic Auditorium, California and Taylor, SF, \$3.75 general, \$2.50 students, 771-4733

★ FORT MASON: the Underground Photographic Society holds its monthly meeting with two color films, **GUNS AND GARLANDS**, plus **I AM THE SEA**, 7:30 pm, Fri/2, Bldg. 312, Marina and Laguna, SF, free, 237-2207

★ FRENCH FILM CLUB: LE CRIME DE M. LANGE (Jean Renoir, 1935), with Rene LeFevre, Fiolelle and Jules Berry, 7:30 pm, Mon/26, Rm. 252, McLaren Hall, USF, Cole and Fulton, SF, \$1.50 general, \$1 students and seniors, 771-2218

INTERSECTION: "Rare W. C. Fields Classics," features **IT'S A GIFT** (1934), with Baby LeRoy, Tommy Bupp, Carl LaFong, Kathleen Howard, Morgan Wallace and Charles Sellon, **POOL SHARKS** (1951), his first film, **THE GOLF SPECIALIST** (1930), his first talkie, **THE DENTIST** (1932), the uncensored version, plus **IF I HAD A MILLION** (1932), with Alison Skipworth, 8 pm, Sun/25, 756 Union, SF, \$2 adults, \$1 children, 397-6061

★ INTO TO: CONTROLLING INTEREST, by 1985 some 400 corporations will control 80% of the western world's wealth, this film captures in graphic terms, the human cost of profit, 8 pm, Sat/24, followed by a discussion and free dessert from Uncle Gaylord's Old Fashioned Ice Cream, Union Lutheran Church, 1611 Stanford Ave., 10 blocks west of El Camino Real at Bowdoin, Palo Alto, \$1, 327-0725

LA PEÑA: CHULAS FRONTERAS (Les Blank), a Chicano documentary, plus **TREE OF LIFE**, ceremony of the "Voladores" with music, 8:30 pm, Mon/26, **BLACK MODERN ART** (1976), plus **REQUIL-TACK** (1971, Senegal), an Afro-American searching for his roots, 8:30 pm, Tues/27, 3105 Shattuck, Berk., \$2, 849-2568

★ LANEY COLLEGE: "The Golden Age of

American Films, 1931-1951," features **CITY LIGHTS** (Charlie Chaplin, 7 pm, Mon/26, Theater, 900 Fallon, Oakl., across from the Lake Merritt Bart Station, free, 835-5250)

LANGTON STREET: "Four Ethnographic Movies," features **IN THE LAND OF THE WARRIORS** (Edward Curtis), an early film, never distributed, refound 60 years later with the paper negatives somewhat destroyed, reveals the wondrous dances and masks of the Kwakiutls, as well as Curtis' manipulated distortion of Indian life for the turn-of-the-century movie-goer, **MICROCULTURAL INCIDENTS IN 10 ZOO** (Ray Bird-whistle), a study of animal gestures, utilizing optical printing, **THE AX FIGHT**, from the Mass Documentary Educational Resources, explores the life style of the Yanomamas Indians of South America, who regularly fight among themselves exchanging insults and hatchet wounds, plus **A JOKING RELATION** (John Marshall), a portrait in black and white of a conversation in a desert tree between an old Bushman and a nubile pubescent Bushgirl, with all erotic undertow formed within the strictures of Bushman language and custom, 8 pm, Wed/28, 80 Langton, SF, \$2 general, \$1 members, 626-5416 Tues-Fri 1-5 pm

★ LAWRENCE HALL OF SCIENCE: "Science Films," features **SOLAR ECLIPSE '73**, join a scientific expedition studying the second longest total eclipse since 717 A.D., plus **THE SUN WATCHERS**, noted scientists discuss the future of the sun and its effect on Earth, 11 am, 1 and 3 pm, Sat/24-Sun/25, UC Berk., \$1.50 adults, 75¢ students and seniors, 50¢ children ages 7-12, 25¢ children ages 3-6, free to children under age 3, UC students and members, 642-5132

★ NOE VALLEY CINEMA: LAST YEAR AT MARIENBAD (Alain Resnais, 1961, French with English subtitles), with Delphine Seyrig and Giorgio Albertazzi, plus **LES MYSTERES DU CHATEAU DU DE (THE MYSTERIOUS HOUSE OF DICE)** (Man Ray, 1929, France), 8 pm, Fri/23, **BOUDU SAVED FROM DROWNING** (Jean Renoir, 1932, French with English subtitles), with Michel Simon, a respectable bookseller saves a tramp from drowning and attempts to rehabilitate him into becoming a member of the bourgeoisie, plus **LA PETITE LILIE** (Alberto Cavalcanti, 1928, France), with Jean Renoir, 8 pm, Fri/2, James Lick Auditorium, 25th St. and Noe, SF, \$1.50 general, \$1 members, 75¢ children ages 14 and under, 282-5354

★ OAKLAND MUSEUM: "Celebration of Louis Siegfried's 80th Birthday," features the premiere showing of a new film on the life and work of highly regarded landscape painter Siegfried, followed by a reception in his honor and a showing of recent paintings, 3 pm, Sat/24, Art Gallery: "Films on Edward Weston," features a screening of two KOED-produced films based on the famed photographer's "Daybooks," plus an unfinished 1950s film, **WILDCAT HILL REVISITED**, produced by painter-photographer Harry Bowden, presented in conjunction with the current exhibition of Weston photographs at the museum, 2 pm, Sun/25, James Moore Theatre, 1000 Oak, Oakl., free, 273-3401

★ OAKLAND PUBLIC LIBRARY: "Captions Films for the Deaf," features **RETURN OF THE DRAGON**, 2:30 pm, Sat/24, West Auditorium of the Main Library, 125 14th St., Oakl., free, 273-3281

OFF-THE-WALL-CINEMA: "Comedy Film Showcase by Independent Filmmakers Throughout California," features **THE DUTCHY OF FROG** (David Daniels), an elaborate clay animation (farce which was featured at the 1978 Caracas International Film Festival, **GUILTY, IN A SENSE** (Michael Johnson and Adam Greenman), a satire/slapstick in which an innocent duke is made to look like a murderer in the face of outrageous circumstances, **ADULTS ONLY** (Will Baker), hit of the 1978 Los Angeles Film Exposition, **THE FARMER AND THE WISE MAN** (Eric Luke), plus new shorts by Bill Chayes, and comedians Dave and Tom Schuber, 8 pm, Sun/25, Boarding House Basement, 960 Bush, SF, \$2, 626-9222

PACIFIC FILM ARCHIVE: "Rare Classics of German Expressionism," features **DANTON'S DEATH** (Dmitri Buchowetzki, 1921 silent with German intertitles, English synopsis or live translation provided), 6 pm, \$1.50 admission, "Two Film Noir Starring Burt Lancaster," features **THE KILLERS** (Robert Siodmak, 1946), with Edmond O'Brien, Burt Lancaster and Ava Gardner, 7:30 and 10:55 pm; plus **I WALK ALONE** (Byron Haskin, 1948), with Burt Lancaster, Elizabeth Scott, Kirk Douglas and Wendell Corey, 9:10 pm, Fri/23, "Chinese Cinema: Six Rediscoveries," features **MOYATA (DOCTOR)** (Xu Tao, 1961, in Mandarin with English synopsis provided), 2 pm, \$1.50 admission, "Two Films by Rainer Werner Fassbinder," features **MOTHER KUESTERS GOES TO HEAVEN** (1975, English titles), with Brigitte Mira, Ingrid Caven, Irm Hermann and Peter Kern, 4:30 and 8:20 pm, plus **BEWARE OF A HOLY WHORE** (1970, English titles), with Eddie Constantine, Lou Castel, Hanna Schygulla, Margarethe von Trotta, R. W. Fassbinder and Werner Schroeter, 6:30 and 10:15 pm, Sat/24

Chinese Cinema: Six Redis

FILMS

Person," features **HANDS CATCHING LEAD** (1968, silent), **HANDS SCRAPING** (1968, silent), with Phil Glass, **HANDS TIED** (1968, silent), frame (1969), **COLOR AID** (1971), **RAILROAD TURNBRIDGE** (1976, silent), and **STEEL-MILL 1978 (RUHR VALLEY)** (co-directed by Clara Weyergrat, 1979), 7 pm, plus "Recent Films by Stan Brakhage," features **SINCERITY: REEL 3** (1978, silent), and **DUPLICITY** (1978, silent), 9:30 pm, Tues/27.

"Before Neo-Realism: Italian Cinema 1929-1944," features **I'LL GIVE A MILLION (DARO UN MILIONE)** (Marion Camerini, 1935, in Italian with English synopsis provided), with Vittorio De Sica, Assia Noris and Luigi Almirante, 7:30 pm, plus **THE TWO LOVES OF SIGNOR MAX (IL SIGNOR MAX)** (Mario Camerini, 1937, in Italian with English synopsis provided), with Vittorio De Sica, Assia Noris, Rubi Dalma and Mario Casaleggio, 9 pm, Wed/28, 2625 Durant, Berk, \$2.50 double feature, \$2 single feature, \$1 matinee (unless indicated otherwise), 642-1412.

ST. JOHN'S CHURCH. The October 30th Committee in Solidarity with Puerto Rico," presents **THE BATTLE OF ALGIERS**, 7:30 pm, Fri/23, 22nd St. and Capp, SF, \$2, 552-3938.

SF JEWISH COMMUNITY CENTER. "Experimental Film Series: Three Films by Jonas Mekas," features **THE BRIG**, staged by the Living Theatre, **CASSIS** (1968) a small port in South of France, a lighthouse, and the sea, shot from just before sunrise until just after sunset, plus **NOTES ON THE CIRCUS**, Ringling Bros. filmed in three sessions, 8 pm, Tues/27, **MODERN TIMES** (Charlie Chaplin), the little tramp confronting the absurdities of the machine age and the assembly line, 8 pm, Thurs/1, 3200 California, SF, \$2.50 general, \$2 students and members, 346-6040.

SF PUBLIC LIBRARY: MAURITS ESCHER: PAINTER OF FANTASIES, plus **OROZCO MURALS: OQUETZALCOATL**, 2 pm, Sat/24, West Portal Branch, 190 Lenox Way, free, 566-4584.

WAY OUT WEST (1917), with Laurel and Hardy, noon, Tues/27, Lurie Room, Main Library, Civic Center, free, 558-3191.

GROWING UP FEMALE, 7:30 pm, Tues/27, Richmond Branch, 351 9th Ave., free, 752-1240.

BODY AND SOUL, Ray Charles and other performers explore the origins of soul music, plus **ARETHA FRANKLIN, SOUL SINGER**, 4 pm, Wed/28, Ocean View Branch, 111 Broad, free, 586-4193.

WHO ARE THE DEBOLTS AND WHERE DID THEY GET 19 KIDS? 1978 Academy award-winning documentary, 7:15 pm, Wed/28, Marina Branch, Chestnut and Webster, free, 326-9336.

GEORGIA O'KEEFE, 7:30 pm, Wed/28, Communications Center, 3150 Sacramento, free, 558-5034.

SF STATE CINEMATHEQUE, "Allegro Non Troppo Creator Bruno Bozzetto in Person," features 3 **ALLEGRO NON TROPPO** sequences (1977), plus animated shorts including **HISTORY OF INVENTIONS** (1959), **EGO** (1969), and **STRIP TEASE** (1977), 7 pm, Fri/23, **MARKED WOMAN** (Lloyd Bacon, 1937), with Bette Davis and Humphrey Bogart, strong portrayal of good relationships among women and their heroism, 7:30 pm, Wed/28, McKenna Theatre, School of Creative Arts Bldg., Holloway at 19th Ave., \$2 general, \$1.25 students, faculty, staff and seniors, 469-1629 (days), 585-7174 (box office).

SONOMA FILM INSTITUTE: NOSFERATU (F.W. Murnau, 1922), with Max Schreck, 4:30 and 7:30 pm, Thurs/22, 2, 6:15 and

9:15 pm, Fri/23, plus **THE PHANTOM OF THE OPERA** (1925), with Lon Chaney, 6:15 and 9:15, Thurs/22, 7:45 and 10:45, Fri/23, **THE PHANTOM OF THE PARADISE** (Brian De Palma), with Paul Williams, 6 and 9 pm, Sat/24-Sun/25, plus **HEAD** (Bob Rafelson), with Carol Doda, Frank Zappa, Annette Funicello, Sonny Liston, Timothy Carey and Victor Mature, 7:30 and 10:30 pm, Sat/24, 7:30 pm, Sun/25, **TWENTIETH CENTURY** (Howard Hawks, 1934), with Carole Lombard and John Barrymore, 8:30 pm, Mon/26, 4, 8 and 9:30 pm, Tues/27, **PANDORA'S BOX** (G.W. Pabst), with Louis Brooks, 8:30 pm, Wed/28, 4:30 and 8:30 pm, Thurs/1, plus **THE BLUE ANGEL** (Josef Von Sternberg, 1929), with Marlene Dietrich, 10 pm, Wed/28, 6:30 pm, Thurs/1, **DARK STAR** (John Carpenter, 1974), 6:30 and 9 pm, Fri/2-Sun/4, plus **QUACKER FORTUNE HAS A COUSIN IN THE BRONX** (1970), with Gene Wilder, 7:30 and 10:30 pm, Fri/2-Sat/3, 7:30 pm, Sun/4, Rm. 108, Darwin Hall, Sonoma State College, 1801 East Cotati Ave., Rohnert Park, \$1.50 general, \$1 seniors and children under age 12, (707) 664-2606.

UC BERKELEY: FRENZY, 7 pm, plus **FAMILY PLOT**, 9:15 pm, Fri/23, 155 Dwinelle Hall, \$2.50 general, \$2 students with UC ID; "Bruno Bozzetto in Person," introduces 90 minutes of his best short animated films and a previously unseen animated feature film **VIP, MY BROTHER SUPERMAN**, 7:30 pm, Sat/24, \$2, "Third World Cinema: Two films by Haile Gerima with Haile Gerima in Person," features **BUSH MAMA** (1975), plus **HARVEST: 3000 YEARS** (1975, English titles), 7:30 pm, Mon/26, \$2.50, "The Musical Documentary," features **THE LIFE OF MOZART** (Hans Conrad Fischer, 1967, Germany), plus **SISYPHUS** (Marcell Jankovics, 1975, Hungary), the classic Greek myth done in black brushstroke drawing, 7 and 9:30 pm,

Tues/27, \$2, "New Iranian Cinema," features **TANGSIR** (Amir Naderi, 1973, English titles), with Behrouz Vossughi, plus **THE POSTMAN** (Dariush Mehrjui, 1972, no English titles), with **BREAD AND CHOCOLATE** (Franco Brusati, 1978, Italy), with Nino Manfredi, plus **NIGHT-LIFE** (Robin Lehman, 1976), a beautiful exploration of nocturnal creatures in the Irish Sea, 7 and 9:30 pm, Thurs/1, 155 Dwinelle Hall, \$2, "Revolutionary Communist Party" presents **BREAKING WITH OLD IDEAS** (Mandarin with English subtitles), a film now banned in China, 7:30 pm, Fri/2, \$3.50 with refreshments at 7 pm, childcare available, "Marx Brothers Night," features **HORSE FEATHERS**, 7 pm, plus **MONKEY BUSINESS**, 8:15 pm, Fri/2, 155 Dwinelle Hall, \$2.50 general, \$2 students with UC ID, Wheeler Auditorium (unless indicated otherwise), UC Berk, 642-0212 and 642-7477.

UCSF: JULIA, 7 and 9 pm, Fri/23; **BRIEF VACATION**, 7 and 9 pm, Tues/27, "Dying for Work," features **TWO SIDES OF THE STORY**, A slide presentation prepared by Industry (John Mansville, the largest US asbestos producer) is contrasted with one prepared by labor (OCAW, Oil Chemical and Atomic Workers), speakers from OCAW will be present, 7:30 pm, Thurs/1, free, Cole Hall Auditorium, 513 Parnassus, SF, \$1.75 general, \$1.25 seniors and students, 75¢ children ages 14 and under (unless indicated otherwise), 666-2019.

VIDEO FREE AMERICA: "Judith Azur in Person," presents her tapes **SELECTIONS FROM THE WHITE LINE TAPES**, including **KINESPHERE, CIRCLE, and LINES**, plus **ALL TWO PART COMBINATIONS OF ARCS FROM CORNERS AND SIDES, STRAIGHT AND NOT STRAIGHT AND BROKEN LINES**, a documentary of Sol Lewitt and his installation at

the Museum of Modern Art, 8 pm, Sun/25, 442 Shotwell, SF, \$2, 648-9040.

CHILDREN'S FILMS

COLLEGE OF MARIN: "Saturday Afternoon Children's Film Theatre," features **THE POINT**, an enchanting animated fantasy story of a kingdom in which everything and everybody is pointed, except a young boy named Oblio, 1 pm, Sat/24, Olney Hall, Laurel at Sir Francis Drake, Kentfield, \$2 adults, \$1.50 children, 485-9385.

SF PUBLIC LIBRARY: "February Funnies," features **I KNOW AN OLD LADY WHO SWALLOWED A FLY, PETUNIA**, plus **THE RED CARPET**, 10:30 am, Tues/27, "February Funnies," features **I KNOW AN OLD LADY WHO SWALLOWED A FLY, THE CASE OF THE COSMIC COMIC**, plus **STRANGE STORY OF THE FROG WHO BECAME A PRINCE**, 4 pm, Tues/27, ocean View Branch, 111 Broad, free, 586-4193.

"Transformations," features **MAGIC MICHAEL, GEORGIE, THREE ROBBERS**, plus **WHISTLE FOR WILLIE**, 10:30 am, Tues/27; "Celebrations," features **I'M GOING TO BE THE LION'S HEAD, THE MONKEY AND THE ORGAN GRINDER, BLUE DASHIKI**, plus **CANON**, 4 pm, Tues/27 Noe Valley Branch, 451 Jersey, free, 285-2788.

"Old Favorites," features **JENNY'S BIRTHDAY, MAKE WAY FOR DUCKINGS**, plus **MIKE MULLIGAN AND HIS STEAM SHOVEL**, 10 am, Tues/27; "African Tales," features **CATERPILLAR AND THE WILD ANIMAL, THE MAGIC TREE**, plus **UMOJA: TIGER AND THE BIG WIND**, 3:30 pm, Tues/27, Potrero Branch, 1616 20th St., free, 285-3022.

continued next page

GORDON WAGNER: SURREALIST BOX CONSTRUCTIONS at the Vorpall Gallery, 393 Grove St., through Feb. 28

PHOTOGRAPHY 1979 at the SF Art Commission Gallery, "Capricorn Asunder", 165 Grove St., through Feb. 26.

I've never found very many good reasons to visit the Civic Center. Despite the fact that *Invasion of the Body Snatchers* has left me fearful of a city hall-centered conspiracy to turn us all into pods, other recent developments compel me to revise my opinion of the area. Government dominated Civic Center seems to be turning into a lively art center. In addition to the S.F. Museum of Modern Art (MOMA), which has the most dynamic exhibition schedule of any museum in town, four galleries now hang out their shingles within a four block radius of city hall. And at least a dozen more galleries are located within a mile or two of the city hall dome.

The Vorpall Gallery's move to Civic Center probably signals the beginning of a migration by other "name" galleries to the area. Space is the draw. Vorpall's enormous, elegantly refurbished gallery must be the largest in the city. Gordon Wagner's show is the inaugural exhibition in the rustic, Soho-chic second story loft.

Wagner's surrealist assemblages hang from the walls like paintings. Small boxed tableaux (he calls them "mental landscapes") present mostly unpeopled visions of trains and boats and skies and oceans. Painted representations of objects rub against actual objects or tiny models of actual objects. Unfortunately, beautiful craftsmanship and design are not enough to conceal the fact that we've

ART

R O B E R T A T K I N S

THE SAME OLD SURREALISM AND FIVE LOCAL PHOTOGRAPHERS



"The Izzard and the Loon," a surrealist box construction by Gordon Wagner.

seen work like this before: it is strikingly reminiscent of Magritte's deceptively playful, surrealist canvases.

Instead of the two dimensional illusionism of Magritte, Wagner attempts a startling, dream-like juxtaposition of "real" and illusionary objects. Despite the charm—in the 1930s and 1940s surrealism meant shock—I'm only rarely seduced by Wagner's illusions. Technique becomes terribly important when you are trying to transport a viewer into an entirely different and fantastic reality. (How would you react to the flying sequences in *Superman* if you could see wires holding up Christopher Reeve?) With Wagner's work I am constantly aware of sorting out ei-

ther what is real and what is not (a dead lizard next to a tiny model of a pool table) or what is two dimensional and painted versus what is three dimensional and painted (a mock 3-dimensional fireplace against a painted ocean backdrop. And isn't the ocean more astonishing than anyone's painted representation of it, anyway?) When questions like these recur, I know the surreal spell hasn't taken effect.

Additionally, Friday nights Wagner presents "Halfway to Infinity," a performance. For it, he designed an intricately mirrored room-sized box which provides a kaleidoscopic setting for a loosely related program of dance, music, mime and poetry. Individual performers dis-

play considerable skills, which just about compensate for the program's lack of coherence.

Photography 1979 features the work of five local photographers: Greg De Lory, Jack von Euw, Robin Miller, Craig Morey and Michael Narciso. Each takes an entirely different approach to the photographic medium. The range extends from von Euw's frontal view of "Empire Gas," which might make an appropriate starting point for a photorealist painting, to Narciso's paired double prints of abstractly seen subjects (the edge of a table top, for instance) shot from slightly different angles.

Morey and De Lory photograph evocative fragments of reality. Morey gives us the black-leotarded legs of one figure provocatively standing in the lap of another who is dressed in white and seen only from neck to knees. The framing device within the print, the sensuous soft focus and the spontaneous-appearing composition suggests a single movie frame. De Lory gives us large, expertly composed and grainy prints. Textured objects such as towels and sand beg to be touched. The prints are arranged in series which relate only tangentially; for instance, six on the theme of summer in Europe.

Of the five photographers' work, Robin Miller's intrigued me most. (She is also the youngest member of the quintet.) Each of her photographs consists of three color snapshots printed in a horizontal row and set against a flickering orange-red background. The snapshots in each trio are related. One set shows a backyard, a coffee table with curlers on it and a woman with wavy hair seen in front of the yard. Another set more cryptically presents a car with a

baby in it, the same car with a man in it and another man in the background and a third shot of the man in the background and a second baby. Enough information is provided in each set to inspire hundreds of narratives, but not enough to suggest that Miller wants to describe any particular story or set of events. Additionally, the snapshots within each trio could easily be re-arranged. Would the new arrangement be informationally equivalent? Is the information contained in the relationship of the photographs or in the photos themselves?

By using and altering the plebeian snapshot, Miller sneakily asserts her narrative concerns. Snapshots connote anything but art. They are emblematic of artless naivete and amateurism. If the photographer shoots three sequential snaps of an event or an object, it is to record time's changes; that is to capture a narrative sequence. We thinkingly accept this, just as we "read" these photographs first from left to right. Miller plays on these automatic responses, which are so ingrained that it's like having a little voice whispering "narrative" in our ear.

Miller's use of the common, everyday snapshot as the form and the subject of her photographic art, reminds me of Andy Warhol's use of the Campbell's Soup can label as both the form and subject of his art. (Many of the silk-screened images which bear his name were anonymously produced in his appropriately named studio, the Factory.) Miller's contemporary use of the snapshots suggests not just the Pop sensibility of a Warhol, but photography's current and almost epistemological concern with the sources and varieties of visually communicable information.

Wed/28-Tues/6, call theater for times, 1700 Post at Buchanan, 563-1400.

LUMIERE: THE WICKER MAN (Robin Hardy, 1973), with Christopher Lee, Britt Ekland, Diane Cilento and Edward Woodward, daily at 7 15 and 9 30, with matinees Wed., Sat-Sun at 1, 3 and 5, 1572 California, \$1.75 bargain matinee Wed. and Sat until 5, 885-3201

METRO I: HARCORE, daily at 7 and 9 30, with matinees Sat-Sun at 2 and 4 30, Union at Webster, 221-8181.

METRO II: QUINTET, daily at 7 30 and 9 55, with matinees Sat-Sun at 2 30 and 5, Union near Fillmore, 931-7666

NEW MISSION: MAGIC, plus **MOVING VIOLATION**, call theater for times, Mission near 22nd St., 647-1261

NORTH POINT: SUPERMAN, daily at 1, 4, 7 and 9 45, Powell at Bay, 989-6060.

PARKSIDE: ROMEO AND JULIET (Franco Zeffirelli), with Leonard Whiting and Olivia Hussey, 8 30, plus **BROTHER SUN, SISTER MOON** (Franco Zeffirelli), with Alec Guinness, Graham Faulkner and Judi Bowker, 6 20 and 10 55, Fri/23; **COMES A HORSEMAN** (Alan J. Pakula), with Jane Fonda, James Caan and Jason Robards, 1, 4 50 and 8 40, Sat/24-Sun/25 and Tues/27, plus **RANCHO DELUXE**, with Jeff Bridges and Sam Waterson, 3 10, 7 and 10 45, Sat/24-Sun/25 and Tues/27; **THE DRIVER** (Walter Hill), with Ryan O'Neal, Bruce Dern and Isabelle Adjani, 11; **BUTCH CASSIDY AND THE SUNDANCE KID** (George Roy Hill), with Paul Newman, Robert Redford and Katherine Ross, 9, plus **THE STING** (George Roy Hill), with Paul Newman, Robert Redford and Robert Shaw, 6 45, Wed/28-Fri/2, Taraval at 19th Ave., \$2 50 admission, 661-1960

PLAZA: (1) THE NORTH AVENUE IRREGULARS, daily at 5 30, 7 30 and 9 30, with matinees Sat-Sun at 1 30 and 3 30, (2) **EVERY WHICH WAY BUT LOOSE**, daily at 6 and 10, with matinees Sat-Sun at 2, plus **OUTLAW BLUES**, daily at 8, with matinees Sat-Sun at 4, Serramonte Plaza, Daly City, 756-3240.

REGENCY 1: AN UNMARRIED WOMAN, call theater for times, Van Ness at Sutter, 673-7141

REGENCY 2: DAYS OF HEAVEN, opens Fri/23, call theater for times, Sutter at Van Ness, 776-5505.

RICHELIEU: AFTER THE THIN MAN (W.S. Van Dyke, 1936), with William Powell and Myrna Loy, plus **SHADOW OF THE THIN MAN** (W.S. Van Dyke, 1941), with William Powell and Myrna Loy, runs through Sat/24; **PARNELL** (John M. Stahl, 1937), with Clark Gable and Myrna Loy, plus **THE GORGEOUS HUSSEY** (Clarence Brown, 1936), with Joan Crawford and Robert Taylor, Sun/25-Tues/27; **NORTH BY NORTHWEST** (Alfred Hitchcock, 1959), with Cary Grant and Eva Marie Saint, plus **MURDER SHE SAID** (George Pollock, 1961), with Margaret Rutherford, Wed/28-Sat/3, call theater for times, 1075 Geary at Van Ness, 771-5200

ROXIE: MEAN STREETS (Martin Scorsese, 1974), with Robert De Niro, Harvey Keitel and Amy Robinson, 8 10, Fri/23-Sat/24, with Sat matinee at 4 30, plus **STEELYARD BLUES** (Alan Myerson, 1973), with Jane Fonda, Donald Sutherland and Peter Boyle, 6 30 and 10 10, Fri/23-Sat/24, **DISTANT THUNDER** (Satyajit Ray, 1975, in Bengali with English subtitles), 8 15, Sun/25-Mon/26 with Sun matinee at 4 40, plus **DEVII** (Satyajit Ray, 1961, in Bengali with English subtitles), 6 30 and 10, Sun/25-Mon/26, "Documentaries," features **ZOLZHENITSYN'S CHILDREN ARE MAKING A LOT OF NOISE IN PARIS** (Michael Rubbo of the National Film Board of Canada, 1978), 7 25 and 9, Tues/27, **EOUUS** (Sidney Lumet, 1977), with Peter Firth, Richard Burton, Jenny Agutter, Joan Plowright and Colin Blakely, 7 30, plus **DON'T LOOK NOW** (Nicholas Roeg, 1974), with Donald Sutherland and Julie Christie, 9 55, Wed/28-Thurs/1; **SKIDOO** (Otto Preminger, 1968), with Groucho Marx, Jackie Gleason, Carol Channing, George Raft, Frankie Avalon and Mickey Rooney, 8 10, Fri/1-Sat/2, with Sat matinee at 4 45, plus **HEAD** (Bob Fosse, 1968), with the Monkees, 6 30 and 10, Fri/1-Sat/2, "Late Show," features **ERASERHEAD**, midnight, every Sat., 16th St near Valencia, \$1 bargain matinee with 50¢ membership card Sat-Sun., until 5, \$2 regular admission, 863-1087

ROYAL: THE WARRIORS, call theater for times, Polk near California, 474-2131

SERRA: INVASION OF THE BODY SNATCHERS, daily at 7 and 9 30, with Sun matinees at 2 and 4 30, except Fri/23 at 6 and 10 10, with major studio preview at 8, 2170 Junipero Serra, Daly City, 755-1455.

SERRAMONTE 6: (1) NATIONAL LAMPOON'S ANIMAL HOUSE, plus **MIDNIGHT EXPRESS**, (2) **RICHARD PRYOR IN CONCERT**, (3) **HEAVEN CAN WAIT**, opens Fri/23, (4) **THE GREAT TRAIN ROBBERY**, (5) **MURDER BY DECREE**, (6) **QUINTET**, call theater for times, 4914 Junipero Serra, Colma, 756-6500.

ST. FRANCIS: (1) INVASION OF THE BODY SNATCHERS, daily at 11 35, 3 25 and 7 15, plus **BRUCE LEE FIGHTS BACK FROM THE GRAVE**, daily at 1 40, 5 30 and 9 20, (2) **RICHARD PRYOR IN CONCERT**, plus **THE PSYCHIC**, call theater for times, Market between 5th and 6th Sts., \$1.50 bargain matinee daily until 2, 362-4822

STAGE DOOR, call theater for titles and times, 420 Mason, 986-4767

STRAND: HALLOWEEN (John Carpenter), plus **THE NIGHT OF THE HUNTER** (Charles Laughton), with Robert Mitchum and Shelley Winters, Fri/23-Sat/24, **STRAIGHT TIME** (Ulu Grosbard), with Dustin Hoffman and Gary Busey, **JACKSON COUNTY JAIL** (Michael Miller), with Yvette Mimieux, **THE SUGARLAND EXPRESS** (Steven Spielberg), plus **CHARLEY VARRICK** (Don Spiegel), with Walter Matthau and Joe Don Baker, Sun/25, **LAST TANGO IN PARIS**

(Bernardo Bertolucci), with Marlon Brando and Maria Schneider, plus **BLOW-UP** (Michelangelo Antonioni), with David Hemmings and Sarah Miles, Mon/26, **SUNSET BOULEVARD** (Billy Wilder), with Gloria Swanson and William Holden, plus **THE ANNIVERSARY** (Roy Baker), with Bette Davis, Tues/27; **MR. KLEIN** (Joseph Losey), with Alain Delon, plus **THE SERPENT'S EGG** (Ingmar Bergman), with David Carradine and Liv Ullmann, Wed/28, **FINDERS KEEPERS** (Russ Myers), (Russ Myers), **LORNA** (Russ Myers), plus **CHERRY, HARRY AND RAQUEL** (Russ Myers), Thurs/1, **JULIA** (Fred Zinnemann), with Jane Fonda and Vanessa Redgrave, plus **ISADORA** (Karl Reisz), with Vanessa Redgrave, Fri/2, call theater for times, 1127 Market between 7th and 8th Sts., \$1 bargain matinee daily until 2, \$1 50 bargain matinee daily until 6, 552-5990.

SURF: THE OPIUM WAR (Chen Chun-li, 1959, Peoples' Republic of China), daily at 1, 3, 5, 7 15 and 9 15, through Sat/24, call theater for future times, 4512 Irving at 46th Ave., \$1 75 bargain matinee Wed and Sat, until 5, 664-6300.

TANFORAN: (1) ICE CASTLES, daily at noon, 2 20, 4 40, 7 and 9 20, (2) **HARDCORE**, daily at 12 15, 2 35, 4 55, 7 15 and 9 35, (3) **THE DEER HUNTER**, weekdays at 2 and 8, Sat-Sun at 1, 4 45 and 8 35, (4) **THE WARRIORS**, daily at noon, 2, 4, 6, 8 and 10, 400 Tanforan Shopping Center, San Bruno, 558-0921.

U.A. STONESTOWN: (1) ICE CASTLES, daily at 7 and 9 30, with matinees Wed., Sat-Sun at 2 and 4 30, (2) **THE BRINK'S JOB**, daily at 7 15 and 9 20, with matinees Wed., Sat-Sun at 1, 3 05 and 5 10, behind Emporium, Stonestown, 221-8181

VOGUE: WHEN YOU COMIN' BACK RED RYDER? daily at 7 and 9 30, with Sun matinees at 2 and 4 30, Sacramento at Presidio, 221-8181

WARFIELD: call theater for titles and times, Market at 6th St., \$2 bargain matinee Mon-Fri, until 5 and Sat-Sun, until 1, 775-7722

YORK: O LUCKY MAN (Lindsay Anderson), with Malcolm McDowell, plus **A CLOCKWORK ORANGE** (Stanley Kubrick), with Malcolm McDowell, Fri/23; **UP IN SMOKE**, with Cheech, Chong and Stacy Keach, **MAGICAL MYSTERY TOUR**, with the Beatles, plus **THE THREE STOOGES**, Sat/24; **PAPILLON**, **THE GETAWAY**, **FAT CITY**, plus **SORCERER**, Sun/25; **UNDER THE BANNER OF THE SAMURAI** (Hiroshi Inagaki), with Toshiro Mifune, plus **ZATOICHI TO THE RESCUE**, Mon/26; **KINGS OF THE ROAD** (Wim Wenders), Tues/27, call theater for future titles and times, 24th St., near Potrero, \$1 50 bargain matinee Sat, until 5, \$2 regular admission, 282-0316.

EAST BAY

ACT CINEMAS: (1) GET OUT YOUR HAND-KERCHIEFS, weekdays at 7 and 9, Fri-Sat at 6 45, 8 45 and 10 45, Sun at 1, 3, 5, 7, and 9, (2) **AUTUMN SONATA**, daily at 7 and 10 30, with Sun matinees at 3, plus **INTERIORS**, daily at 8 50, with Sun matinees at 1 and 5, Center off Shattuck, Berk., 548-7200.

ALAMEDA: (1) LORD OF THE RINGS, (2) INVASION OF THE BODY SNATCHERS, (3) NATIONAL LAMPOON'S ANIMAL HOUSE, call theater for times, 2317 Central, Alameda, 522-4433

ALBANY: MURDER BY DECREE, daily at 7 and 9 10, with matinees Sat-Sun at 12 45, 2 50 and 4 55, 1115 Solano, Berk., 524-5656.

BERKELEY: DAYS OF HEAVEN, opens Fri/23, call theater for times, Shattuck at Haste, Berk., 848-4300.

CALIFORNIA: (1) THE GREAT TRAIN ROBBERY, (2) MOVIE MOVIE, (3) BREAD AND CHOCOLATE, call theater for times, Cinema Center, Klitredge and Shattuck, Berk., 848-0620.

CAPRI: THE WARRIORS, weekdays at 6 15, 8 and 9 45, Sat-Sun at 1 30, 3 15, 5, 6 45, 8 30 and 10 15, 1653 Willow Pass Rd., Concord, 687-4310.

CENTURYS: (21) HARDCORE (R), weekdays at 6, 8 15 and 10 30, Sat-Sun at 1, 3 20, 5 40, 8 and 10 20, (22) **CALIFORNIA SUITE**, daily at 8, with matinees Sat-Sun at 4, plus **LET'S DO IT AGAIN**, daily at 6 and 10, with matinees Sat-Sun at 2, Nimitz Fwy., Oakl., 562-9990.

ELMWOOD: WHEN YOU COMIN' BACK RED RYDER? daily at 7 and 9 30, with Sun matinees at 2 and 4 30, College at Ashby, Berk., 848-0931.

FESTIVAL, call theater for titles and times, Hesperian and A St., Hayward, 785-8000

GRAND LAKE: DUMBO, weekdays at 8 40, Sat-Sun at 2 40, 5 35 and 8 25, plus **THE NORTH AVENUE IRREGULARS**, weekdays at 7 and 9 50, Sat-Sun at 1, 3 50, 6 40 and 9 30, Grand Ave., Oakl., 452-3556

HAYWARD 5: (1) THE BRINK'S JOB, (PG) opens Fri/23, daily at 1 35, 3 35, 5 35, 7 35 and 9 35, (2) **MURDER BY DECREE** (PG), daily at 1 55, 4 15, 6 35 and 8 55, (3) **THE GREAT TRAIN ROBBERY** (PG), daily at 1 35, 3 40, 5 45, 7 50 and 9 55, (4) **DAYS OF HEAVEN** (PG), opens Fri/23, daily at 1 45, 3 35, 5 25, 7 15 and 9 05, (5) **CALIFORNIA SUITE** (PG), opens Fri/23, daily at 1 30, 3 25, 5 20, 7 15 and 9 10, 24800 Hesperian Blvd., Hayward, 786-3000.

HILLTOP MALL: (1) THE BRINK'S JOB, daily at 1 30, 3 30, 5 30, 7 30 and 9 30, (2) **THE NORTH AVENUE IRREGULARS**, Daily at 1, 3 05, 5 05, 7 10 and 9 10, (3) **EVERY WHICH WAY BUT LOOSE**, daily at 1, 3 05, 5 10, 7 20 and 9 25, (4) **HARDCORE**, daily at 1, 3 10, 5 20, 7 35 and 9 45, 1303 Hilltop Mall, Richmond, 223-2288

NORTHSIDE: (1) DEAR INSPECTOR, plus **NO TIME FOR BREAKFAST**, (2) **HEAVEN CAN WAIT**, call theaters for times, **KING OF HEARTS**, opens Thurs/1, call theater for times, 1828 Euclid, Berk., 841-2648

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OAKS: (1) **THE WARRIORS**, (2) **THE DEER HUNTER**, opens Fri/23, call theater for times, 1875 Solano near Berkeley, Berk., 526-1836

PARKWAY: (1) **THE BRINK'S JOB**, Daily at 7 and 9 10, with matinees Sat.-Sun. at 12:30, 2 40 and 4 50, (2) **THE WARRIORS**, Daily at 6 45, 8 45 and 10 45, with matinees Sat.-Sun. at 12 45, 2 45 and 4 45, Park Blvd. and E 18th, Oakl., 835-3535

PIEDMONT: **SAME TIME NEXT YEAR**, weekdays at 7 and 9 10, Fri. at 6 30, 8 45 and 10 45, Sat. at 2, 4 10, 6 30, 8 45 and 10 45, Sun. at 12:30, 2 40, 4 50, 7 and 9 10, Piedmont at 41st, Piedmont, 654-2727

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TIME NEXT YEAR, daily at 1 45, 4 25, 7 10 and 9 25, (3) **THE NORTH AVENUE IRREGULARS**, daily at 1, 3 10, 5 20, 7 30 and 9 40, Southland Center, 783-2601

SOUTH SHORE CINEMA: (1) **HEAVEN CAN WAIT**, plus **THE ONE AND ONLY**, (2) **THE GREAT TRAIN ROBBERY**, call theater for times, So. Shore Shopping Center, Alameda, 521-4200

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UC THEATRE: **WOODSTOCK** (Michael Wadleigh, 1970), 7:30, plus **CHARLIE IS MY DARLING** (Peter Whitehead, 1965, UK), with the Rolling Stones, 6 30 and 10 50, Fri/23, **WHO IS KILLING**

THE GREAT CHEFS OF EUROPE? (Ted Kotcheff, 1978), with George Segal, Jacqueline Bisset and Robert Morley, 5 20 and 9 30, plus **SOMETHING FOR EVERYONE** (Harold Prince, 1970), with Michael York and Angela Lansbury, 3 20 and 7 30, Sat/24, **THE DAY THE EARTH STOOD STILL** (Robert Wise, 1951), with Michael Rennie and Patricia Neal, 3 30 and 8 25, **INVADERS FROM MARS** (William Cameron Menzies, 1953), 2:05 and 7, plus **DAY OF THE TRIFFIDS** (Steve Sekey, 1963, UK), with Howard Keel, 5 20 and 10 15, Sun/25, **KOJIRO** (Hiroshi Inagaki, 1967, Japan), with Tatsuya Nakadai, 9 35, plus **ZATOICHI VS. YOJIMBO** (Kihachi Okamoto, 1970, Japan), with Toshiro Mifune and Shintaro Katsu, 7 30, Mon/26, **GOING PLACES** (Bertrand Blier, 1974, France), with Gerard Depardieu and Patrick Dewaere, 9 30, plus **THE LAST WOMAN** (Marco Ferreri, 1976, France), with Gerard Depardieu and Ornella Muti, 7 30, Tues/27, **TO**

CATCH A THIEF (Alfred Hitchcock, 1955), with Carv Grant and Grace Kelly, 9 30 plus **SPELL-BOUND** (Alfred Hitchcock, 1945), with Ingrid Bergman and Gregory Peck, 7 30, Wed/28, **THE UMBRELLAS OF CHERBOURG** (Jacques Demy, 1964, France), with Catherine Deneuve, 8 50, plus **A MAN AND A WOMAN** (Claude LeLouch, 1966, France), with Anouk Aimee and Jean-Louis Trintignant, 7 and 10 40, Thurs/1, **THE FIRST NUDE MUSICAL** (Erich Von Leppe, 1970), with Cindy Williams, Bruce Kimmel and Stephen Nathan, 8 20 plus **FLESH GORDON** (Howard Ziehm and Michael Benvenista, 1974), 7 and 10 20, Fri/2, 2036 University Berk., 843-6267

TITLES AND TIMES SUBJECT TO CHANGE. CALL THEATRE TO VERIFY.
—Fiona Mackenzie

MOVIES

ROBERT DI MATTEO

"DAYS OF HEAVEN": THE TYRANNY OF CINEMATOGRAPHY

DAYS OF HEAVEN. Written and directed by Terrence Malick. At the Regency 2, SF.

At first glance, Terrence Malick's *Days of Heaven* would seem to have the character of a European art film—long on atmosphere and short on story. Actually, the film has plenty of plot, only it's been intentionally smothered by the classiest camerawork this side of *Barry Lyndon*.

We are in the Texas Panhandle in 1916, where Bill (Richard Gere) and Abby (Brooke Adams), a pair of lovers masquerading as brother and sister, have come with Abby's kid sister (Linda Manz) to find work in the wheat fields. These three wanderers end up, along with other migrant workers, slaving away on the farm of a wealthy landowner (the playwright Sam Shepard). When the Shepard character falls in love with Abby, he invites her and her "brother" and sister to stay on in his imposing big house. Abby and Bill agree, because they believe the farmer to be dying of an incurable disease. Time passes, and the farmer doesn't die. And Bill and Abby's gold-digging charade thickens into a murderous love triangle.

In *Days of Heaven*, as in Malick's previous film *Badlands*, people are listless and small and taciturn—mere figures in a landscape. When these people need to explode, they don't waste too much time shouting—they just reach for a gun. You can either call this Malick's austere poetic vision, or an aesthetical scourge. What love triangle has ever been so desiccated as the one in *Days of Heaven*? We get to know next to nothing about the characters: all the movie's passion is reserved for the golden wheat as it sensuously bends in the wind.

Anyone who has ever been through the Southwest probably knows the feeling of being dwarfed by those wide-open expanses of land and sky, with vistas that seem to go on forever and yet to go nowhere. And those of us who choose *not* to live there have probably at some time or another thought: no wonder the people can seem so slow and stolid; the environment does it to them. This is, of course, the cliché-view of places like Texas and Kansas—it's usually the snobbery of the urban person living on one of the coasts.

Malick may be a native Texan himself, but his view of Texas seems as oddly estranged as the East Coast urbanite's. His detached, portentous tone may also signal a desire to have his film read on a metaphorical level. Not just a story of Texas, but of America itself—that is, how we came to be Americans. Bill and Abby are rootless and poor; they're like immigrants in their own country. Perpetual immigrants who want to be settlers in a land that can only overwhelm them. Sam Shepard's farmer may have the security of a homestead that he can call his own, but even he's an exile. He's alone with his property, watching the migrant workerstoil away for him. With whom can he share his good fortune? He opens his house to Abby and she just rips him off. Even love relationships turn out to be based on property. The land came first, and land is all.

What sinks Malick's vision—beyond what common sense and more than a poetic knowledge of history will tell you—is that we are always conscious of his framing the evidence before our very eyes. Literally, framing the evidence. Since the main character in the movie is really the land, Nestor Almendros's cinematography becomes much

more important than the writing, or the contributions of the actors (who might as well be amateurs, for what they are asked to do). Almendros's camera turns every moment into a perfectly calculated, harshly beautiful composition. It serves up majesty. We never have the illusion of being able to roam around the landscape; the controlled visual scheme of awe-inspiring, engulfing vistas is the film's message. And though Almendros's schematically animistic work is being praised to the skies, I think it turns out to be the movie's main drawback. (As good old Aristotle said: "All things have the defects of their qualities.")



Linda Manz plays the tough little sister in Terrence Malick's "Days of Heaven," a film that takes place in the wheatfields of the Texas Panhandle.

First, there's a crucial difference between beautiful, muscular cinematography and a beautiful accretion of still photographs. The former is dynamic, as the great Almendros has shown in films like *The Wild Child* and *Adele H.*; the latter is essentially static, as he shows here. What's missing from *Days of Heaven* is a sense of spontaneity and chance movement. Or isn't that American? Even the sequence of a locust storm seems finished off as soon as it begins. Before one can be terrified, one is caught up in admiring the gorgeously hideous tableaux.

Many of us have been pleased to see the ascendance of cinematographers to auteur status, in the same way that we'd like to see more screenwriters and art directors and film editors achieve recognition. Now there turns out to be a regressive aspect to the second-generation respectability of the visual in movies (the "first generation"

was, of course, the silent era): the tyranny of cinematography. Late last year, for example, we saw the arrival of the newest thing in westerns—a film so darkly lit that you could barely distinguish the horses from the ranchers. The film was the lugubrious *Comes a Horseman*, shot by Gordon Willis.

Willis' work on the two *Godfather* pictures is probably as memorable and as fully integrated a cinematographic achievement as we've had in American films in a long time. But then those films were an abundance of riches with a million things going on in them, on several levels at once, and they had a Coppola at the helm.

Working on *Comes a Horseman* with the notably mild-mannered and fastidious Alan Pakula, Willis' work became that of a perverse aesthete. Collaborating with the most clear-cut aesthete of major American directors, Almendros has gone the *Comes a Horseman* route in *Days of Heaven*. (I trust I won't be mistaken for the sort of boob who wants a movie to be little more than a swift narrative, dammit. My point is simply that as long as you bother to use actors, dialogue and a story line you're going to create an expectation for more than pretty pictures.)

Let's return to Malick's contribution. Isn't his view of the struggles of the Poor People more than a trifle condescending—a cool intellectual trying to pass himself off as Walt Whitman? By showing only the picturesque grandeur of the migrant workers' suffering, Malick robs them of their full humanity. All you'd need to see

is a few uncouth jokers goofing off and the whole dour, noble spell of this film would be broken. Interestingly, there don't seem to be any blacks among the workers until Malick needs the local-color moment of an old guy tap-dancing while another fellow blows on his harp. The scene should be a charmingly "caught" ethnic touch; in context, it achieves a self-conscious liberal-humanitarian effect.

And how Malick likes to repeat himself! Those who don't know the more interesting *Badlands* will probably feel that the most original thing about *Days of Heaven* (after the cinematography) is Linda Manz's tough-little-girl voice-over narration. "They [Bill and Abby] told everybody they were brother and sister. . . You know how some people are. . . You tell 'em somethin' and they start talkin'," she tells us at the beginning in full nasal twang. Certainly, Manz's shrewd inflections are the only source of levity in the movie. (Her character, unlike the abstracted back-breaking workers, is also the only one with any believable resilience.) Yet in *Badlands* Malick used the same faux-naïf device. There it was the Southwestern drawling confessional of Sissy Spacek's 15-year-old sweetheart—turned—murderess. Also reprised from *Badlands* is a sequence of purification through fire (there it was a burning house; here, it's the locust-infested wheat fields that Shepard has set a torch to).

What it finally comes down to for me is that I don't buy Malick's Texas. It's an overly consistent, downtrodden dreamscape: another director would boil down this whole movie to one sequence and then go on to show us other things as well. (I'm thinking of the way Arthur Penn interrupted the spirited, tragicomic flow of *Bonnie and Clyde* to present Bonnie's reunion with her mother as a dust-bowl tone poem.) And Shepard's lone stark house on the wide plain has its roots more in George Steven's *Giant* (where its facsimile previously appeared) than it does in reality. (Up close, the house also looks like a freshly painted set.) In general, Malick seems to be more a brainy student of poetic film techniques than a student of human behavior.

PG&E continued from page 3
questions at PG&E's Clark. Then Sup. Harry Britt, who is on the committee, spoke up to ask for a continuance of the hearing.

"This is like a football game when one team got caught in a snowstorm and couldn't show up," Britt observed. "I suspect there is more information on the costs and whether the city could

operate the system efficiently and generate more revenue without additional taxes. Finally, I want to know if we have a legal obligation here. There have been allegations of public and private conspiracies, and I want to check it out. This controversy has been going on for decades, and I think we should take another couple of hours to consider it."

Kopp was clearly on the defensive, and after reiterating his opposition to municipalization, he agreed to continue the hearing on March 13.

Note on the March 13 hearing: There is currently talk of staging a big pro-municipalization rally with rock bands in front of City Hall just before the hearing, which starts at 2 p.m. Meanwhile, any designers,

artists, musicians, community organizers, typists, people to do phoning, research and lobbying of individual supervisors, and all others interested in the issue, are urged to contact the Ecology Center, 13 Columbus, SF, 391-6307.

P.S.: The Examiner's Dick Nolan noted in his Sunday column of Feb. 18 that "the wild-eyes are again contending that the Raker Act requires The City to buy out PG&E power lines and dis-

tribution network and other appurtenances, so as to put the city into the retail power business inside the city limits." Idle question: who are these "wild-eyes"? Surely not the nine robed justices of the U.S. Supreme Court who ruled in 1940 that the city's grant to dam Hetch Hetchy was "so conditioned as to require municipal performance of the function of supplying Hetch Hetchy water and electric power directly to the ultimate consumers, and to prohibit sale or distribution of that power and water by any private corporation or individual."

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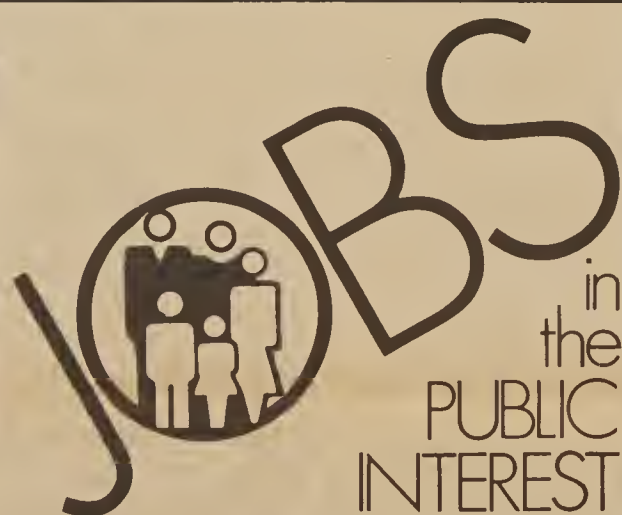
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Guardian Classified...

...is concerned about the proliferation of "swinging couples" and similar advertising in the Personals classification. We do not want to impose further restrictions, but instead hope that our readers themselves can sense the difference between the Bay Guardian and other publications which may have a similar format, but whose substance and editorial content are altogether quite different from ours. While we are pleased to provide a means by which our readers can get acquainted with one another, potential advertisers should be advised that if you look to meet people for purely sexual reasons, we would rather not have your advertising for that purpose. We hope that further action on our part can in this way be avoided.

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Adventurous, warm, attractive W/F, 36, Ph.D., with many interests including country living, art, nature, and the drama and mystery of life, seeks a creative, affectionate, accomplished man ready to share a lasting, loving relationship. Guardian Box 13-24-G

Looking for W/M for close personal relationship. Friends first—hopefully a permanent and full sensual relationship too. I am 33, attractive, friendly, full-figured, smoke, slightly reclusive, professional, work odd hours, strong-willed, sensitive, somewhat hard-to-get-to, Scorpio. You (Capricorn, Pisces?) are outgoing, honest, attractive, strong, single, involved in your career, optimistic. I'm involved in rock and disco music, media, books, occult, trips, dancing, food, backgammon, sincere and sensitive individuals. My career is together—now I'm going for an improved home and social life. Eager to share. Write Box 415, 55 Sutter, SF 94104

There once was a man who despaired / Of a buxom, dark-haired woman who dared / To travel and laugh, / Sing Cole Porter in the bath, / And relished fireside nights to be shared / I'm short, handsome and lean, / Strong-willed, but not mean, / A professional, late twentysies, / Eschew luxes for tennies / Send photo if not afraid to be seen, / To Guardian Box 13-23-AA

Cynical yet sanguine & sensitive, slender psychologist seeks spirited, slim, stunning sybarite. I'm male, you're not. I'm 29, you're 25-35. I'm long on looks, legs & laughs, lyrical like & love-some. You're generous, gregarious and guileless. Photo appreciated. Guardian Box 13-23-Z

Very bright, pretty, vibrant W/F 33, hazel-eyed blonde just settling into SF, seeks man 26+ with an artist's appreciation and a gourmet's appetite for life—plus honesty, curiosity, intellect and largeness of spirit. I enjoy serious conversation, humor, music, travel, romance and unexpected adventure. Photo, please. Guardian Box 13-22-K

Not Meeting S.F. Women

Thought I'd try this. I am a Libra man with Leo, 1948. Curious, affectionate, have had varied life, love arts and music, like variety of people, am thoughtful, energetic, polite and good-looking. Also have my faults. Please introduce yourself. I'll respond. Guardian Box 13-23-Y

Wanted: warm, comfortable middle-years male with sense of humor to share movies, music, outdoors, sunny deck and evenings by the fire. Guardian Box 13-23-X

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about going this route, but a little tired of solo everything. Attractive, well-proportioned, but unabashedly fat woman, 30, successful career, great sense of humor, seeks Professor Baer type, 30-40, who prefers reading to running. He should be wry, intelligent, inclined to firesides and cuddling, picnics and lust. Creativity a must, tobacco ok, but no dope. Write me a tome. Cara, Guardian Box 13-24-O

DM, 32, short, overweight, bald, not intelligent or sensitive but real groovy, high consciousness, very rich. Box 494, Inverness

W/F, 35, 6', seeks W/M, non-smoker, 25-35, height not important, for relationship with affection and friendship. I am physically active, sensuous, attracted to small men with neatly trimmed beard, but warmth and responsiveness count. Box 832, Orinda 94563

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Bi-sexual couple, mid-20s, educated, want to meet a liberated bisexual woman. Guardian Box 13-23-V

Single professional man, 29, fond of novels, old movies and the city, hopes to meet accomplished woman 39 or over for affair or simple friendship. Guardian Box 13-23-G

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Fantasies transcribed You are a mistress of extravagant fantasies and at times transcribe these into poems and films. You also enjoy nature, music, books, theater and the graphic arts I am presently absorbed in a Renaissance experience, a single father of an 11-year-old ballet dancer, a film director and distributor living in the Marina and capable of arranging his leisure hours. Write P. F., Guardian Box 13-23-P.

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Attractive, sensitive W/M, 30, seeks affectionate, well-adjusted woman for fun, sexual involvement and whatever else Write Box 31515, San Francisco, CA 94131

Wanted New friends W/F 25, 5'8", 130 lbs., seeks W/M 25-35, who likes to have fun. My job is slightly demanding and I don't have the time or patience for the bar scene. Only requirement is your willing to take the risk. Guardian Box 13-23-U

I am a pretty darn decent W/M 49 looking 44, active outdoors and in. Appreciate elderly and children; enjoy mountains, skiing, and firesides. Restore homes, write, sing some. Feel one to one relationships are life's most important investments. Am warm, assured lover, and share feelings easily interested in warm, loving, caring, open woman to share with. Prefer Jewish and East Bay, but neither required. Guardian Box 13-23-O

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W/M, 30 (younger looking), writer. Left Alaska for culture and women. Extremely attractive, sensitive, very intelligent, sensitive, and energetic but relaxed. My interests are wide ranging, mostly participatory. What I like in women is beauty, intelligence, independence, energy and sexuality. Creativity and a taste for adventure are nice too. Interested in meeting some for friendship, sex, introduction to Bay Area. I have a lot to offer to the right woman. Guardian Box 13-23-L

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Friendly male, 32, 5'11", bicycling filmmaker, bookstore founder, venturesome vegetarian, invites attractive, befriendable, ecological, undandized woman, 18 up. Please send photo or self-portrait, a taste of your dreams, and your birthdate, time, place (for astrological foretelling). Guardian Box 13-23-HH

Teach me! Gentle, very attractive, feminist W/M, 30, successful artist, married, seeks assertive, intelligent, sensuous, slender woman, possibly bi, 25-45, for educational and erotic daytime meetings. 625 Post St., Box 651, SF 94109

European gentleman wishes to meet a lady for theater, good music, conversation, art, dancing, dining, skiing, seashore, weekends. Guardian Box 13-23-C

Woman wants gentle, sensitive, sensual sincerity in and with another attractive, professional woman. Guardian Box 13-25-A

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"Most relationships are not made in heaven, they come in kits and you have to put them together yourself." You are a Spanish, black or Asian beauty, sensuous, fun-loving, unpretentious. I am white, 36, well-educated, business and professional background, easygoing, considerate. If you are sincere, write with phone number and photo. PO Box 2451, Menlo Park, CA 94025.

Relocated W/F, Ph.D., psychologist, 32, seeks professional male friends for San Francisco exploration. Photo appreciated. Guardian Box 13-24-J

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Valentine Sought

You're a woman slightly shy, who enjoys good conversation, theatre, fine dining, hiking in the country or browsing in the city, romantic music, caring sex. I'm a W/M 32 with a lust for life that needs a special woman to quench it. Age or appearance not as important as your outlook. Guardian Box 13-23-J

Israeli gay man, 30, 6'1", 160, with dominant tendencies, seeks gay man to 35. I enjoy meditation, massage, bodywork and traveling. If you share these interests and want to touch your life to mine, please write Guardian Box 13-23-E

Attractive, kind, shy, Asian man, 33, 5'6", 135, desires love, care, and companionship with attractive, sensual, understanding woman. Sincere and serious minded only. PO Box 60652, Sunnyvale, CA 94088.

Shy Caucasian artist, 33, seeks younger woman for lasting relationship. Guardian Box 13-29-A

Attractive sensual discreet clean sensitive intelligent imaginative white male seeks young couple or female for intimacy. Guardian Box 13-23-CC

Young versatile couple, well educated, early 20's, seeks wry athletic bi woman. Guardian Box 13-23-A

Male, 55, desires retirement in Bay Area. Seeks woman appreciating opera, classical music, arts, gardening, nature. Box 6181, Orange, CA 92667.

Music-addicted, tall, open, direct, work-oriented 24-year-old female seeks intimate friendship with nonmacho, down-to-earth male. Enjoy dancing, consciousness-altering, good food, laughing and indoor games. Guardian Box 13-23-GG

34, professional W/F, nonsmoker, attractive, seeks W/M, 30-45, who enjoys relaxing, talking, reading, hiking, music, good food and affection. Write Guardian Box 13-24-B

Wise, witty, tasteful, literate. Berkeley W/F, 44, successful writer/producer, would like to share her exuberance about life and ideas and her gentleness toward others with an admirable man. I'm tall and goodlooking. I love the theater and enjoy (for example) good art, good food, good books, and all kinds of music, from opera to jazz. Hope my male counterpart reads this and responds. Guardian Box 13-24-F

"Older Woman"

seeks man under 30. We're both happy, cuddly, affectionate, enthusiastic, athletic, physically fit, informal, non-smokers. We'll share affection, quiet times and each other's interests. Guardian Box 13-25-C

Contemporary, professional, married couple, East Bay, W/23-26, slim, attractive, seek same to 40 for night life, dancing, and movies. Guardian Box 13-24-E

Bright, creative, talented, thoughtful, and very loving woman would like to meet a man in his 30s who is warm, emotional, political, involved in his work or other creative endeavors, interested in moving towards a long-term relationship and eventually children (yours, ours, adopted). Guardian Box 13-23-T

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W/M, 33, tall, slim, part lion, lover, athlete, thinker, fairer and child seeks a woman equal strong yet soft, analytical, zany, lean, sexy, liberated, feminine and understanding, to share common interests like loving, laughing, learning, talking, exploring, camping, travel, motorcycling, skiing, music, dancing, flying, tennis, diving, movies and projects at home. Guardian Box 13-23-R

Wonderful, warm, attractive, intelligent, young/mid-life W/F seeks wonderful, warm, attractive, intelligent young/mid-life W/M, 45 to 55. I like talking forever over a cup of coffee or a glass of wine, the city, the ocean, hot-tubs, movies, theater, KMPX, smoking (but I'm trying to quit), and funny, compassionate, and sensitive people. Guardian Box 13-26-B

Very Bright And Assertive Lady
sought by playful, bright, romantic (incurable), over-educated, good looking, and successful W/M 35 (new to SF) to share the arts, books, ideas, outdoors, dining, travel, adventure, jogging and chasing rainbows. I am 6'3" 200lb—I am 25-35, over 5'4", trim and attractive, successful with lots of energy and a zest for life. Please write Guardian Box 13-26-A

Life has been sweet to me, and I'd like to share this portion of it with a comely, 30ish Jewish male who is sincere, intelligent, playful in nature, loving of heart and rich in happiness. Guardian Box 13-23-O

Gorgeous redhead ballet dancer desires wealthy man for mutual benefits single or married. Guardian Box 13-24-M

I'd like to hear from a woman to share life with, warmth, and myself. An equal—I'd like to make for some interesting sparks between us. Someone I'd care for and who will care for me. I break new paths by exploring social groups and the city. I get intense about ideas, issues, in conversations, and with music. To shake out the dust I play volleyball and ski. I relax with friends, laughs, music, and outside on sunny days. W/M, 35, 6'2", 190, single, alive, attractive, scientific education and work. Guardian Box 13-23-EE

Bi-lingual (Spanish-English), slim, attractive, intelligent, athletic, personable, socially conscious North American male seeks ideal long term relationship with compatible woman. Guardian Box 13-24-L

W/M 6 ft 38 romantic looking for woman 20-30 to love and take care of. Guardian Box 13-26-O

Optimistic humorous fun to be with 27-year-old W/F hopes to meet intelligent witty professional man (no amateurs please) who believes boredom is a cardinal sin. I am attractive, a health professional and a jockey, especially racquetball & jogging. I love classical music, Little Feat, the outdoors, risk taking, consciousness altering and poetry reading. Please indicate your identity. Guardian Box 13-23-FF

Goodlooking W/M seeks discreet relationship with attractive female (single or married). I'm tall, trim, 40s, non-smoker, university grad, own airplane and have free time. Write Guardian Box 13-25-B

New Gal In Town

Lively affectionate gregarious professional woman seeks non-smoking white Christian male 45-60 to share interest in sports art dancing travel possible long term relationship. Guardian Box 13-24-O

W/M, 37, married, would like to meet woman married or single, for daytime loving relationship. Age and race not important. I am very discreet. Bob, Box 1664, 537 Jones, San Francisco, CA 94112

Imaginative creative SF professional man, attractive, intelligent, 29, would like to meet a thoughtful woman who enjoys life. I like cross-country skiing, sailing, bike riding, theatre, dinner in quiet restaurants. Interested in culture, ideas, I value caring, sensitivity, warmth and a sense of humor. Guardian Box 13-25-E

Bi male seeks small, active male for pleasures of mind and body extra points for Asian or Latino. Box 1241, 2000 Center St., Berkeley 94704

Berkeley woman sought by eminently loveable woodworker (W/M 30) interested in architecture, music and centering. If you enjoy outdoor activities, want to get down out of your head and develop your natural warmth with a handsome, unpretentious man, please don't hesitate! Guardian Box 13-23-M

Gentle Risk Taker

I'm looking for a bright attractive lady with senses of both humor and affection who does at least one thing well and enjoys talking about it. I am a tall, athletic, single 35-year-old W/M, accomplished, successful, independent, a voracious reader who enjoys taking risks and revealing the unexpected. Guardian Box 13-23-N

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W/M, 31, 180, 5'11", into bears!! If you're a friendly male bear write Guardian Box 13-24-A

Athletic man, 40, seeks tall, feminist amazon for fun, sharing and mutual kindness. PO Box 11390, San Francisco, Calif. 94101

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Santa-Clause!

My friend, a shy, affectionate, cuddly, portly Santa Clause-type male wishes to meet a woman with existing relationship who would enjoy his tenderness without threatening her present relationship. Nancy, Guardian Box 13-23-B

Playgirl seeks Mr. Magnanimous. Write Joy, Box 31332, San Fran, CA 94131 Incl stamp

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W/M, 38, Searching For B/F
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attractive, nice body, for sexual affair. Prefer married, but single is fine. I'm worldly, good-looking, virile and vascated. Friendly introduction, no pressure. Let's investigate the possibility. Ooug, PO Box 15, Hayward 94543

Burly, curly, 6', 185 lbs., 35, nonsmoker (cigarettes), nondrinker, former psychotherapist, househusband now chef-owner gourmet restaurant, happy with wonderful friends and life. Photo and letter appreciated from healthy, artistic W/F, 21-35, seeking honest, loving friend. Box 913, Carmel Valley 93924

Attorney, age 35, attractive, athletic, 6'1", 185 lbs., blue eyes, blond hair, world traveler, blue-grass banjo picker, looking for woman who is sexy, loving, and interesting. Send picture, description and phone number to Stuart, PO Box 34051, San Francisco.

Attractive, slender, creative and self-directed woman seeks male counterpart 28-35 for friendship, evenings out and maybe more. I enjoy dancing, films, long talks and moderate outdoor activity. Wit, sincerity and enthusiasm for life a must. Guardian Box 13-23-K

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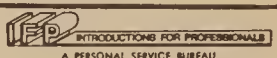
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 749192
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of CARL LYNN ANDREW NORDE, his parent, for change of name. Whereas the petition of CARL LYNN ANDREW NORDE, a minor, by ROSLYN NAJARRO, his parent, has been filed in court for an order changing his name from CARL LYNN ANDREW NORDE to CARL LYNN NAJARRO now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in the courtroom of the Presiding Judge on the 21st day of March, 1979, at 9:00 o'clock am to show cause why this application for change of name should not be granted

Dated February 9, 1979 Francis W. Mayer, Judge of the Superior Court.

SARGE R. HOLTZMAN
1310 Haight
San Francisco, CA 94117
(415) 883-2244
Attorney for Applicant

Pub dates February 21, 28, March 7, 14, 1979

BG-13175

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36471

The following person is doing business as COSTUMER'S SERVICE COMPANY, 1695 North Point #301, San Francisco, CA 94123. Stewart H. Bloom, 1695 North Point #301, San Francisco, CA 94123. This business is conducted by an individual. Signed Stewart H. Bloom. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 9, 1979.

Pub Dates Feb 14, 21, 28, March 7, 1979
BG-13187

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36469

The following person is doing business as BLOOMINGSALES, 917 Cole, San Francisco, CA 94117. Mark S. Wright, 3654 16th Street, San Francisco, CA 94114. This business is conducted by an individual. Signed Mark S. Wright. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 9, 1979.

Pub Dates Feb 14, 21, 28, March 7, 1979
BG-13188

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 15850

The following person is doing business as PACIFIC HERB ENTERPRISES, 707 Stockton #207, San Francisco, CA 94108. John D. Keys, 707 Stockton #207, San Francisco, CA 94108. This business is conducted by an individual. Signed John D. Keys. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 9, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
R-87790

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 35946

The following persons are doing business as THE TOONS, IN TOON PRODUCTIONS (2 names), 1431 Fifth Avenue, San Francisco, CA 94122. Parker A. Lee, 1431 Fifth Avenue, San Francisco, CA 94122. Jettrey Pettit, 1245 Waller, San Francisco, CA 94117. John Milne, 10 Cranfield Avenue, San Carlos, CA 94070. Jim Arrington, 739-A 16th Avenue, San Francisco, CA 94118. This business is conducted by a general partnership. Signed Parker A. Lee. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 15, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
R-56831

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36323

The following person is doing business as CALIFORNIA FIRE AND SECURITY SYSTEMS, 1049 14th Street, San Francisco, CA 94114. Randall Dean Burgess, 1049 14th Street, San Francisco, CA 94114. This business is conducted by an individual. Signed Randall D. Burgess. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 1, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
R-56940

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36014

The following person is doing business as MOTO, 2332 Divisadero #2A, San Francisco, CA 94115. K. Dawn Aronson, 2332 Divisadero #2A, San Francisco, CA 94115. This business is conducted by an individual. Signed Dawn Aronson. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 16, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
R-87791

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36374

The following person is doing business as MOSAIC INTERNATIONAL, 1806 Polk, San Francisco, CA 94109. Carl Sanford, 1544 Polk, San Francisco, CA 94109. This business is conducted by an individual. Signed Carl F. Sanford. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 5, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
R-56950

Tip The Scales In Your Favor

Guardian Classified publishes Legal Notices for SF businesses or actions-at-law at the lowest rates in town. 824-2506, ask for Randy

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36224

The following person is doing business as ASSOCIATED FUNDING UNLIMITED, 2445 Folsom Street, San Francisco, CA 94110. Abraham Morris Bettin, 2445 Folsom Street, San Francisco, CA 94110. This business is conducted by an individual. Signed Abraham Morris Bettin. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 26, 1979.

Pub Dates January 31, February 7, 14, 21, 1979
BG-13146

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36473

The following person is doing business as AB PRODUCTIONS, 186 Commonwealth #3, San Francisco, CA 94118. Alan Bruce Babbitt, 186 Commonwealth #3, San Francisco, CA 94118. This business is conducted by an individual. Signed Alan Bruce Babbitt. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 9, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
BG-13165

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36038

The following persons are doing business as CACHET, 3350 Sacramento, San Francisco, CA 94118 Varikes and Brenda Melchikian, 1116 W. Hillsdale Boulevard, San Mateo, CA 94403. This business is conducted by individuals (Husband and wife). Signed Varikes Melchikian. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 17, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
R-67792

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36075

The following person is doing business as M-J CONSTRUCTION CO., 863 1/2 Florida, San Francisco, CA 94104. Michael Jay Underhill, 70 Stanton, San Francisco, CA 94114. This business is conducted by an individual. Signed Michael Jay Underhill. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 19, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
R-67795

IT'S AS EASY AS ABC

Since January 1, certain applicants for an Alcoholic Beverage license have been subject to a requirement that their Notices of Intent be published over three weeks, as opposed to the usual one week. If this rule applies to your business, let Guardian Classified handle it for you. We charge just \$30 for the entire 3-week run, and then we'll file a Proof of Publication for you with the ABC. Call Randy at 824-2506 to place this or any other Legal Notice.

SUMMONS

CASE NO 745093
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner JOSE HUMBERTO SIERRA, and the Respondent FELICITA MARIE SIERRA.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

(AVISO) Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated Oct. 26, 1978. Carl M. Olsen, Clerk. By Richard F. Metter, Deputy.

STAN ZAKS
Zaks and Harris Law Firm
503 Dolores
San Francisco, CA 94110
(415) 863-1530
Attorney for Applicant

Feb. 21, 28, March 7, 14, 1979
BG-13176

SUMMONS

CASE NO 745342
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner GERTRUDE WINDER, and the Respondent GENE WINDER.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

(AVISO) Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money, property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated November 1, 1978. Carl M. Olsen, Clerk. By Richard F. Metter, Deputy.

RAY HILLS
1626 Divisadero
San Francisco, CA 94115
(415) 348-1571
Attorney for Petitioner

Pub Dates February 21, 28, March 7, 14, 1979
BG-13173

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36456

The following person is doing business as LA FOGATA RESTAURANT AND TAQUERIA, 82 1st Street, San Francisco, CA 94105. Vincent Gutierrez, 2 Dalerose Ct., Daly City, CA 94014. This business is conducted by an individual. Signed V. Gutierrez. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 9, 1979.

Pub. Dates February 21, 28, March 7, 14, 1979
R-56991

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36056

The following person is doing business as CELESTIAL GRAPHICS, 1117 Geary Blvd., San Francisco, CA 94109. Thomas C. Heinz, 1117 Geary Blvd., San Francisco, CA 94109. This business is conducted by an individual. Signed Thomas C. Heinz. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 18, 1979.

Pub. Dates: January 31, February 7, 14, 21, 1979
BG-13147

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36470

The following persons are doing business as BUNJE DOWSE & CO., 850 Montgomery Street, Suite 400, San Francisco, CA 94133. Tom A. Dowse, 25 Alta Street, San Francisco, CA 94133. Ralph B. Bunje, Jr., 108 Goldhunter Court, Foster City, CA 94404. Douglas B. Lloyd, 43 Cable Roadway, Sausalito, CA 94965. This business is conducted by a general partnership. Signed Tom A. Dowse.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 9, 1979.

Pub. Dates Feb. 14, 21, 28, March 7, 1979
BG-13166

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36343

The following persons are doing business as BAYBERRY PROPERTIES, c/o Law Offices of Matthew Cohen, Esq. 645 Larkin Street, San Francisco, CA 94109. Lee H. Grayson, 1555 Francisco Street, San Francisco, CA 94111. Nicholas R. Cox, 52 Bigelow Avenue, Mill Valley, CA 94941. This business is conducted by an unincorporated association other than a partnership. Signed Lee H. Grayson, Nicholas R. Cox. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 2, 1979.

MATTHEW COHEN
845 Larkin Street
San Francisco, California 94109
Attorney for Applicant

Pub. Dates February 7, 14, 21, 28, 1979
BG-13153

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36121

The following persons are doing business as OMNI CHROME, 2415 3rd Street #230, San Francisco, CA 94102. Leslie J. Prinz, 2415 3rd Street #230, San Francisco, CA 94102. Robert W. Young, San Francisco, CA. This business is conducted by a limited partnership. Signed Leslie J. Prinz. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 22, 1979.

Pub. Dates January 31, February 7, 14, 21, 1979
R-67710

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36025

The following person is doing business as PHOTO INVENTORY COMPANY, PHOTOPIA, OVERLAND PHOTO SERVICE (3 names), 2090 Beach Street #104, San Francisco, CA 94123. Keith D. Ornduff, 2090 Beach Street #104, San Francisco, CA 94123. This business is conducted by an individual. Signed Keith D. Ornduff. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 17, 1979.

Pub. Dates January 31, February 7, 14, 21, 1979
BG-13142

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36225

The following person is doing business as ROC, 1910 32nd Avenue, San Francisco, CA 94116. Henry Hanna Ziesing III, 1910 32nd Avenue, San Francisco, CA 94116. This business is conducted by an individual. Signed Henry H. Ziesing III. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 26, 1979.

Pub. Dates January 31, February 7, 14, 21, 1979
BG-13145

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36110

The following persons are doing business as FABRIC DESIGN ASSOCIATES, 3024 Fulton #4, San Francisco, CA 94118. Barbara J. Macaire, 3024 Fulton #4, San Francisco, CA 94118. Patrice McFadden, 283-A 10th Avenue, San Francisco, CA 94118. This business is conducted by a general partnership. Signed Barbara J. Macaire. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 22, 1979.

Pub. Dates January 31, February 7, 14, 21, 1979
R-67709

ORDER TO SHOW CAUSE (MARRIAGE)

CASE NO 745342

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of Petitioner GERTRUDE WINDER, and Respondent GENE WINDER.

To Respondent, GENE WINDER: You are ordered to appear in this court, located at City Hall, Van Ness and McAllister Streets, San Francisco, California, on March 15, 1979, at 9:00 am, in Department 13, Room 481, to give any legal reason why certain orders requested by Petitioner, GERTRUDE WINDER, should not be made by this court as set forth in the Request for Order and Declaration.

Pending a hearing in this matter, the court further orders Respondent and Petitioner are mutually enjoined and restrained from harassing, disturbing the peace of each other or the children, Eric Winder and Russell Winder. Respondent and Petitioner are further mutually enjoined and restrained from calling on or visiting each other at the other's place of residence or employment. This shall be referred to the San Francisco Police Department and any violation of said order is subject to enforcement by the police officers under California Penal Code Section 166.4. Dated November 2, 1978. Donald B. King, Judge of the Superior Court.

RAY HILLS
1626 Divisadero
San Francisco, CA 94115
346-1571
Attorney for Petitioner

Pub. dates, February 21, 28, March 7, 14, 1979
BG-13174

ORDER TO SHOW CAUSE FOR CHANGE OF NAME AND NEW BIRTH CERTIFICATE

NO 748463

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of RICHARD MUIR CONROY for change of name and new Birth Certificate.

Whereas the petition of RICHARD MUIR CONROY has been filed in court for an order changing his name from RICHARD MUIR CONROY to ELIZABETH ALEXANDRA MUIR, and his birth certificate changed to female, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 6th day of March, 1979, at 9:00 o'clock am to show cause why this application for change of name and birth certificate should not be granted.

Dated January 24, 1979. Francis W. Mayer, Judge of the Superior Court.

DANIEL K. DENENBERG
1701 Franklin
San Francisco, CA 94109
415-441-0262
Attorney for Applicant

Pub. dates February 7, 14, 21, 28, 1979
BG-13151

NOTICE OF NON-RESPONSIBILITY

KENNETH NEIL CAPLEAU will no longer be responsible for the debts of the De Oxidized M Company.

Pub. dates February 14, 21, 28, 1979
BG-13164

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36472

The following persons are doing business as HE-MAN DESIGNS, 1476 California, Box 068, San Francisco, CA 94109. John David Jacoby, 860 14th Street #5, San Francisco, CA 94114. Lucie Petersen, 704 Sixth Avenue, San Francisco, CA 94118. This business is conducted by a limited partnership. Signed John D. Jacoby. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 9, 1979.

Pub. Dates February 14, 21, 28, March 7, 1979
BG-13162

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36266

The following person is doing business as FINANCIAL PERSONNEL CONSULTANTS, 300 Montgomery, San Francisco, CA 94104. Robert L. Cox, 1856 Las Gallinas, San Rafael, CA 94903. This business is conducted by an individual. Signed Robert L. Cox.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 30, 1979.

Pub. Dates February 7, 14, 21, 28, 1979
R-67778

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36214

The following person is doing business as COMMITTEE TO ELECT TERENCE A. REDMOND, 1255 Post, #484, San Francisco, CA 94109. Terence A. Redmond, 342 Fifth Avenue, San Francisco, CA 94118. This business is conducted by an individual. Signed Terence A. Redmond. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 25, 1979.

Pub. Dates February 14, 21, 28, March 7, 1979
BG-13163

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 411 Columbus Avenue, San Francisco, CA 94133. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: ON-SALE BEER & WINE BONA FIDE EATING PLACE. Signed Lino Simonetti.

Pub. Dates February 14, 21, 28, 1978
BG-13161

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36344

The following persons are doing business as TOOTH & NAIL CABINETS, 1001 Alabama, San Francisco, CA 94110. Kenneth L. Ireland, 1369-A Waller, San Francisco, CA 94117. Blake K. Reimer, 65 Pierce, San Francisco, CA 94114. This business is conducted by a general partnership. Signed Blake K. Reimer. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 2, 1979.

Pub. Dates: February 7, 14, 21, 28, 1979
BG-13152

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36345

The following persons are doing business as SFL PRODUCTIONS, 115 Presidio, San Francisco, CA 94115. James Smith Bancroft, 164 15th Avenue, San Francisco, CA 94118. Robert Karl Fischer, 115 Presidio, San Francisco, CA 94115. This business is conducted by a general partnership. Signed James Smith Bancroft. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 2, 1979.

Pub. Dates February 7, 14, 21, 28, 1979
BG-13154

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36233

The following person is doing business as APPLEWOOD GENERAL STORE, APPLEWOOD NATURAL PRODUCTS, APPLEWOOD JOURNAL, THE APPLEWOOD ORGANISATION (4 names), 1443 Cabrillo, San Francisco, CA 94118. Kim Huegel, PO Box 1781, San Francisco, CA 94101. This business is conducted by an individual. Signed Kim Huegel. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 26, 1979.

Pub. Dates February 7, 14, 21, 28, 1979
R-67758

STATEMENT OF WITHDRAWAL FROM PARTNERSHIP

FILE NO 33577

The following person has withdrawn as a general partner from the partnership operating under the fictitious business name of EMERALD ESTATES ENTERPRISES at 2-Castaneda Avenue, San Francisco, CA 94116. Riviera Realty and Construction, 9700 Soda Bay Road, Kelseyville, CA 95451. The fictitious business name statement for the partnership was filed on September 13, 1978, in the County of San Francisco. Signed Frederick Soued.

This statement was filed with Carl M. Olsen, the County Clerk for the City and County of San Francisco, California, on January 26, 1979 by clerk P. W. Murphy.

Pub. Dates January 31, February 7, 14, 21, 1979
BG-13141

“What does it cost to publish a Fictitious Name Statement?”

If you're going into business in San Francisco, you have your choice of six newspapers in which to publish your FNS. Here they are, with the rates they charge:

Banner.....	\$29.50
Daily Commercial News.....	\$29.50
Progress.....	\$30.00
Recorder.....	\$36.00
Chronicle/Examiner.....	\$270.00 (or more, depending on size)
BAY GUARDIAN.....	\$25.00

Now if all decisions are this easy to make, you'll be sitting on your first million in no time!

What's more, you need not even leave your desk to arrange publication. Just give us a call at 824-2506 and we will mail the forms to you for you to fill out and return at your convenience. After that, for an extra \$1.50, we will arrange for filing with the County Clerk. It couldn't be easier, and *it cannot be done for less at any other newspaper in San Francisco.*

So if you're setting up shop, shop no further. Call us—we'll be glad to help.

GUARDIAN CLASSIFIED
The People Connection.

REMEMBER ANGOLA?

The former head of the CIA's Angola Task Force talks about the brutal war that suddenly disappeared from the news

PHOTO BY GARY FREEDMAN



Former CIA agent John Stockwell: "These days you can't just send in the Marines, and the CIA is always there offering to do these things."

BY ART GOLDBERG

Last year the headlines of American newspapers were filled with news from Angola, the former Portuguese colony in west Africa where three contending factions were vying for control of that vast country in a brutal civil war.

Cuban troops had been sent to fight on the side of the Popular Movement for the Liberation of Angola (MPLA), which also had the support of the Soviet Union. President Carter issued stern public warnings to the Cubans, and another international crisis seemed to be on the way. The U.S. and China were backing the National Front for the Liberation of Angola (FNLA), while South Africa was supplying and encouraging UNITAS, the third group. The three organizations had been waging a guerrilla war against the Portuguese, but when the Portuguese pulled out after the Salazar dictatorship was overthrown, they began to fight each other.

Suddenly, Angola disappeared from the news. It was as if it had ceased to exist. Reports from there seldom even make it to the back pages of the newspapers these days. The MPLA now controls most of Angola; the FNLA has been driven to the northern edge of the country, and UNITAS to the southern border area.

In the opinion of John Stockwell, the former chief of the CIA's Angola Task Force, the entire war was unnecessary. "The MPLA had clearly indicated that it wanted to cooper-

ate with the United States," he told a forum at UC Berkeley on Feb. 15. "They wanted Shell to keep pumping the oil, and they wanted to buy planes from Boeing."

Nevertheless, Stockwell said, the CIA decided to launch a major covert operation in Angola in the summer of 1975 and try to eliminate the MPLA. "They were worried about another Vietnam," he said, "and, as in Vietnam, the U.S. escalated the war at every stage." The Cubans, he noted, were sent in in response to the American escalation and did far less fighting than they were reported to have done in the U.S. press.

Stockwell, a former Marine captain who spent 12 years with the CIA before leaving the agency in 1976, described the secret war there as "just an egotistical gesture by [former CIA director] William Colby and [former Secretary of State] Henry Kissinger." Colby, he pointed out, had never set foot in Africa before the Angola operation started.

"Three months to the day after the last helicopter left Vietnam, we started secretly shipping arms to Angola," Stockwell said. In typical agency fashion, it chose a specialist in Middle Eastern affairs, who knew almost nothing about Africa, to run the operation. This person accepted the assignment, even though he had very little military experience, either, Stockwell reported, because he thought "it would be fun to do a war."

Under legislation passed during the post-Watergate era, the CIA was required to brief a Sen-

ate committee anytime it undertook a covert operation. "The law said the Senate had to be briefed," the former official said, "but it didn't say the CIA had to tell the truth." According to Stockwell, who helped prepare the materials Colby used in his Angola briefings, the CIA director lied outright to the senators.

"At the same time Colby was being very candid to another Senate committee about the CIA's past actions," Stockwell said, "he was lying about the situation in Angola. We were running three mercenary armies in there, shipping in arms and ammunition and encouraging South Africa to enter the conflict. While all this was happening, the U.S. government's official position was that we deplored the war and favored an arms embargo."

This type of duplicity ultimately harms America's reputation around the world, Stockwell noted, but it allows U.S. presidents to deny that our country is participating in such operations, and they seem to like this dual approach to foreign affairs. "These days you just can't send in the Marines, and the CIA is always there offering to do these things."

But in the long run, Stockwell said, this approach doesn't pay off. "Everyone seems to know that the CIA is involved except the American people, and the people in the country affected by these covert operations don't forget."

"The Cubans really enjoyed sticking it to the CIA in Angola," Stockwell observed, "because they knew we had organized

raids against their country for more than 12 years and we had helped overthrow the leftist government of Cheddi Jagan in Guyana." However, the Cuban role in that country was greatly exaggerated in the U.S. press. "Many of the stories about Cubans in Angola," he said, were "pure fabrications," placed in newspapers around the world by the CIA with the help of the more than 400 journalists on its payroll.

The stories were initially planted in African newspapers by CIA operatives, he explained. They were then picked up by the European press and wire services, usually Reuters and Agence-France-Presse, and disseminated all over the world by the Associated Press, which relied on the European news organizations, which had relied on the African papers. Many of these "fabrications" wound up in American newspapers, including the Washington Post, Stockwell said.

"We kept a story about Cuban troops raping a 15-year-old African girl going for about three months," he said. "We first reported the incident, then that the Cubans had been captured. Later on, we planted stories about them being tried, sentenced and executed. All of them were pure nonsense, and were concocted by the CIA."

On another occasion, the CIA fabricated a story about Russian soldiers being captured in Angola. Curious journalists then asked to see the Russians, and the CIA had to admit that there had been a mistake. The task force then received orders only to fabricate stories that would be difficult or impossible to confirm. Stockwell said that such CIA activities obviously have an effect in the U.S., although the agency is forbidden by its charter to operate inside this country.

These covert operations cost enormous sums of money. The Angola operation was originally budgeted at \$40 million, Stockwell said, but cost much more than that, and the U.S. did not succeed anyway. In one

case, the CIA spent \$600,000 to recruit 20 mercenaries in Paris, equip and pay them in advance and slip them into Angola. The first time they encountered artillery fire they fled. Stockwell asked the recruiter why he had paid the men in advance. His CIA colleague replied he thought they would live up to the "code of the mercenary," a vague concept that seems to exist mainly in the minds of CIA operatives.

On another occasion, the CIA placed about 100 of its mercenaries in what Stockwell called a "suicidal situation" against several thousand Cuban troops. Agency case officers, he said, were under constant pressure to recruit informants and obtain contacts inside foreign governments.

In one African country, Stockwell said, he developed contact with someone who was a relative of several high government officials. The man reported that little was going on in the country. Stockwell said that for the man to continue receiving money, he had to come up with information the CIA would find interesting. Eventually, the informant became involved with a group that was planning a coup and began feeding information to Stockwell. Stockwell met with the plotters and found them "obviously incompetent," but later learned to his dismay that his own agent had been sent to jail with them when they were arrested and was sentenced to seven years. "In a sense, I had helped foment that situation," he said. "I was promoted, and my friend wound up in jail." All the time, the U.S. had no interest in overthrowing the president of the country. It just wanted to keep tabs on anything happening there.

On another covert action caper, Stockwell and an associate spent \$28,000 scouring Miami and New York for call girls, with the aim of getting one of them into bed with the ambassador from an Eastern European country. They eventually succeeded, but the results were dis-

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